

SAMPRADAYA

September 1990

Newsletter

Friends and well-wishers of Sampradaya have been requesting us to publish a newsletter so that they can keep themselves informed of all its activities.

Sampradaya has at last been able to fulfill this request of its friends. Starting with this issue, Sampradaya will be publishing a quarterly newsletter. The name of the newsletter is also Sampradaya -- what better name can one think of when all our concerns are centered around documenting and preserving for posterity, the rich heritage of *sampradaic* music.

A few words about ourselves: Sampradaya is a Registered Society (Registration No.S No.342 of 1981 under the Tamil Nadu Societies Registration Act,1975). There is a Governing Body, whose names are listed below:

Sri.K.S.S.Rajan	President
Dr.N.Ramanathan	Secretary
Sri.S.Madhavan	Treasurer
Dr.Satyabhama Rajagopal	Member
Dr.S.S.Janaki	Member
Sri.R.Desikan	Member

The Director of Sampradaya is an Ex-officio Member of this Body. The Governing Body meets regularly to evaluate and advise the staff of Sampradaya.

The Annual General Body meeting is held once a year to evaluate the work done throughout the year and to pass annual statement of expenditure.

In April 1990 the General Body met to re-examine the memorandum of the society and its By-Laws;

the modified By-Laws and the memorandum have been printed. Interested friends and well-wishers are welcome to Sampradaya and go through this material.

Sampradaya's activities and projects are possible because of generous grants from the Ford Foundation, New Delhi.

Sampradaya's primary concern has been the preservation through documentation, and propagation through dissemination of the rich heritage of the musics of south India. Preservation is accomplished through organising special concerts (highlighting the compositions of particular composer, or a particular *genre* of music or a particular *parampara* etc.) without the usual electronic amplification; hence these recordings are distortion free. Sampradaya has developed an archive which contains over 1000 hours of music of masters as well as Sampradaya's interviews with musicians, musicologists and music teachers. As a counterpart to its archive, Sampradaya runs a Library which contains copies of the archival audio material as well as over 300 books on music, composers, songs in notation etc., etc., besides journals and magazines.

Sampradaya has been slowly but steadily collecting documents pertaining to musicians, reviews of their music etc. All this material along with the interviews help scholars to pursue their research.

Sampradaya's concerts and its library facilities are free for public; the library is open daily from noon to 7 p.m. except on Sundays and declared holidays.

Sampradaya subscribes to a code of conduct protecting the rights of musicians and the other contributors in accordance with the Indian and international copyright provisions; it does not entertain requests for copies of its audio holdings.

Abhyasaganam : A Seminar

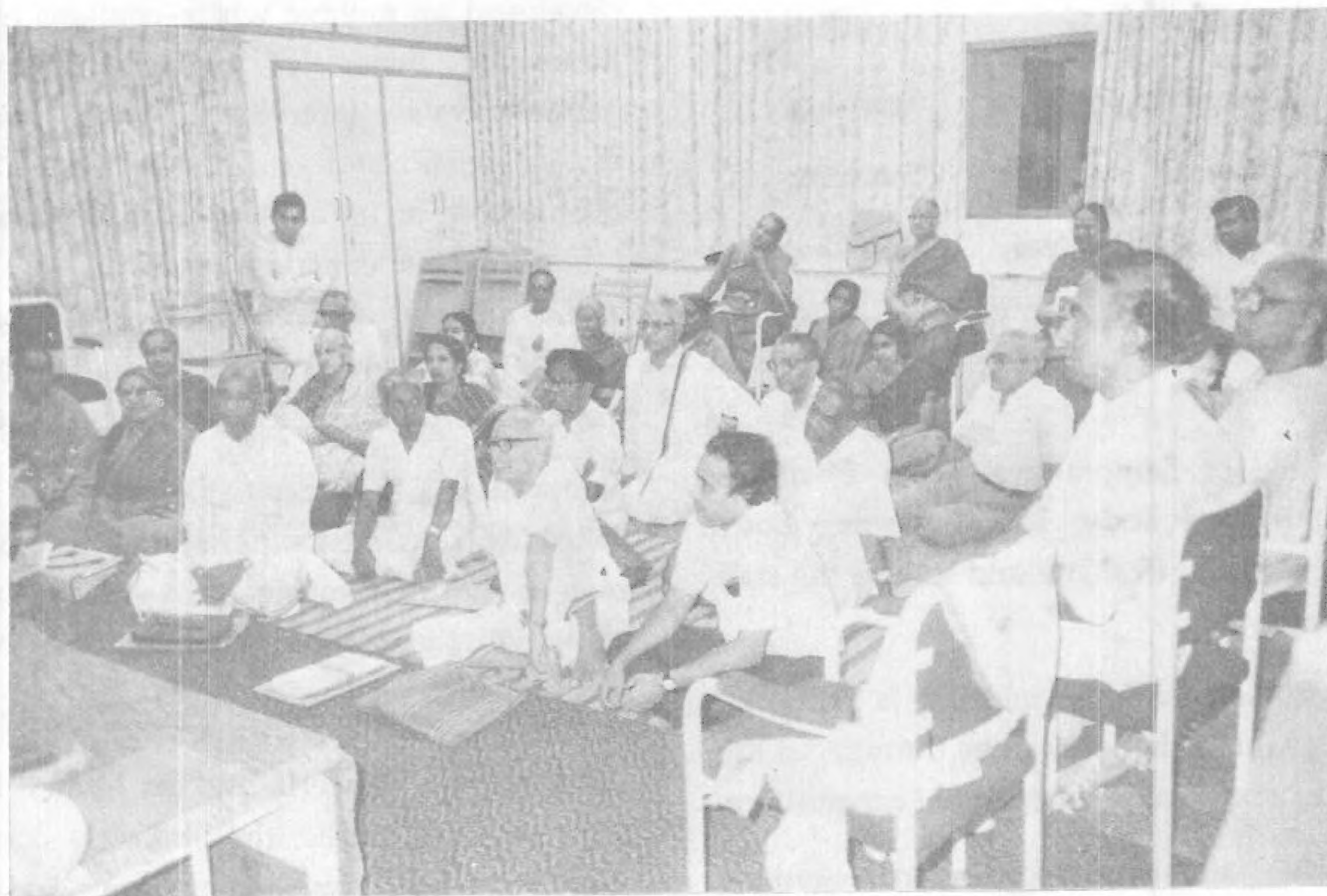
One of the main objectives of Sampradaya was:

Investigating the role of the *gurukula* system of education in the development of karnatic music. This is of vital interest considering the tremendous impact of institutionalised music education.

In this connection, Sampradaya interviewed many musicians young and old, well known and not so well known, and musicologists. These interviews clearly indicated divergent views and experiences. Sampradaya decided to conduct a seminar to bring together musicians and music

scholars to identify areas of concern in this regard. It was fortunate to get a grant from the Culture Department of the Human Resources Development Ministry, New Delhi for this project. The Seminar took place on 16th, 17th and 18th, March, 1990 at Max Mueller Bhavan. The problem of *Abhyasaganam* was articulated in five topic-titles listed below:

1. *Abhyasaganam* : Its order and dimension;
2. The relative effectiveness of music teaching in *gurukula siksa* ;
3. The place and extent of *Abhyasaganam* in institutional training;
4. The Syllabi in music institutions: An evaluation of their effectiveness;
5. Non-orthodox/alternative approach to music teaching and learning.





The musicians/musicologists who read papers pertaining to these topics were :

Sangita Kalanidhi Sri.T.M.Thyagarajan
 Sangita Kalanidhi Sri.K.S.Narayanaswamy
 Smt.(Dr.) Padma Murthy
 Smt.(Dr.) Ritha Rajan
 Sri.C.S.Krishna Iyer
 Smt.(Dr.) M.B.Vedavalli
 Sri.Sandhyavandanam Srinivasa Rao
 Dr.T.R.Subramaniarn
 Karaikudi Sri.Subramaniam
 Sri.Vidhyadhar Vyas
 Sangita Kalanidhi Smt.M.L.Vasanthakumari
 Sangita Kalanidhi Sri.K.V.Narayanaswamy

The other musicians who actively participated were :

Sangita Kalanidhi Sri.Semmangudi Srinivasa Iyer
 Sangita Kalanidhi Smt.T.Brinda

Sangita Kalanidhi Dr.T.Viswanathan
 Sangita Vidvan Lalgudi Sri.G.Jayaraman
 Sangita Vidvan Tanjavur Sri.Sankara Iyer
 Sangita Vidvan Sri.S.R.Janakiraman
 Smt.R.Vedavalli
 Dr.S.Seetha
 Sangita Vidvan Sri.Latchappa Pillai
 Sangita Vidvan Cengalpattu Sri.Ranganathan
 Dr.Lokanatha Sharma
 Smt.Lakshmi Bai Quadres

On the third and final day in the afternoon, all the musicians and musicologists discussed the validity and viability of the various suggestions and recommendations that came out of all the papers presented. Finally these were passed as Resolutions. Sampradaya is busy editing and putting together the report of the Seminar and hopes to publish it soon.

The participating musicians and musicologists expressed the hope that publications of the report

will bring about the necessary changes in music institutions in their syllabus structuring, teaching methodology and the quality of the teacher and taught.

SAMPRADAYA ARCHIVES

Besides the music material Sampradaya has acquired through documenting concerts it arranges, it also receives donations of music from its well-wishers. Recently it has received recordings made in the 50s & 60s of Ariyakudi, Semmangudi, M.S.S, D.K.P, Madurai Mani, Alathur and others. The archive also has Tiruvaiyaru Annaswami Bhagavatar's *harikatha kalaksepam* of the entire *ramayana* and few other *kathas*. Both the above sets of recordings are of good quality and are available for listening in the library.

Sampradaya has a number of Tyagaraja's compositions belonging to the Umayalpuram *patantaram* in their authentic version sung by Maruthuvakudi Rajagopala Iyer. Most of these compositions are rarely performed. This indeed, is a rare collection. Similarly, a number of Tamil compositions of Papanasam Sivan, as rendered by his close associate Satalapati Sri.Balasubramaniam, is also a rare collection in the archives.

In future issues of the newsletter, Sampradaya will continue to give information on its archival holdings.

Activities

The activities of Sampradaya are unlike those of a music *sabha*; it does not necessarily organise concerts every month. Some months it is very active publicly, during others it consolidates its findings. In the last ten years, it has organised a number of concerts of *karnatic* music. In the year 1988, Sampradaya organised a series of concerts titled *Sisya Series* wherein young disciples of masters were featured. Besides these, Sampradaya, from time to time, co-sponsors activities with Max Mueller Bhavan, Madras and Kuppaswami Sastri Research Institute, Madras.

In March 1990 Sampradaya organised a Seminar on *Abhyasaganam*. During January to June of the same year, it conducted a Workshop titled *Veenai Dhanammal Bani* which was conducted by Sangita Kalanidhi Dr.T.Viswanathan of Wesleyan University, U.S.A. Sangita Kalanidhi Smt.T.Brinda was the resource person for this workshop.

Future issues of the newsletter will carry more information on all activities of Sampradaya.

SAMPRADAYA

January 1991

Newsletter 2

The Members of the Governing Body and the Staff of Sampradaya wish its friends and well wishers a very Happy and Prosperous New Year and a Happy Pongal.

The response to our first Newsletter has been most encouraging; friends and well wishers have been generous in their appreciation.



Lalgudi releasing the first newsletter; president's vote of thanks

This issue has a fairly detailed report on the Veenai Dhanammal Bani Workshop that Sampradaya conducted. There is also, an additional and detachable Sampradaya update sheet. The last one was published in 1987; this carries it forward to the end of 1990.

VEENAI DHANAMMAL BANI WORKSHOP

Over the years, Sampradaya has been making efforts to preserve and propagate the rich heritage of the diverse streams of south Indian music by organizing demonstrations focussing on particular *bani*s or *par-amparas*; one such effort was the Veenai Dhanammal Bani Workshop.

It all began when, in consultation with Sri S. Guhan of the Madras Institute of Development Studies, Sangita Kalanidhi Sri T. Vishwanathan of the Dhanammal family, and who teaches at the Wesleyan University in the U.S.A., came forward to conduct the workshop. On the strength of this

There has been a constant stream of listeners — music students, scholars and lay music lovers — to Sampradaya; musicians, composers and friends from foreign lands also visited Sampradaya. Mr. Solhi Alwadi, Director, Arab Conservatory of Music, Damascus and his wife, a pianist visited and were much impressed with the work going on, and in Mr. Alwadi's words 'as a musician and as a man of the Orient, I admire your great attempts to keep and preserve your heritage, in so doing you may save ours from extinction'. David Chiel of the Ford Foundation, New York visited Sampradaya and remarked that the work of Sampradaya is "indeed impressive, and I know you are making an important contribution to preserving and promoting the rich cultural life of south India". Mr. Martin Jenni, Composer and Professor at the University of Iowa has been "happy" discovering Sampradaya.

Harikatha Kalakshepam a, vintage art, is becoming rare for want of adequate patronage. Sampradaya will feature in January a *Harikatha Kalakshepam* in Sanskrit in the Andhra style by Ku. D. Umamaheswari.

Sampradaya hopes to conduct mini workshops in 1991 to highlight specific instruments, their techniques, and the repertory that reflect abundantly these techniques.

willingness, Sampradaya included the proposals for a workshop among its other project proposals and approached the Ford Foundation for the necessary financial support. The Ford Foundation was generous in approving and supporting Sampradaya's various projects including the workshop. Sampradaya organized the workshop to coincide with Sri Vishwanathan's sabbatical leave; Sri Vishwanathan came to Madras and was able to spend seven months directing the workshop.

At the request of Sri Vishwanathan, Sangita Kalanidhi Smt T. Brinda was invited as a Resource

Person for the entire project. Smt Brinda is the only grandchild who had learnt directly from her grandmother Veenai Dhanammal. Smt Brinda graciously accepted the assignment from Sampradaya and together with Sri Vishwanathan made the workshop the success it became; Sampradaya is extremely indebted to them.



Workshop in progress

The selection of students to participate in the workshop was through newspaper advertisement (within Madras and without) and rigorous audition tests and interviews. A set of eight students were selected purely on merit. They were given a substantial monthly stipend as well as technological tools by Sampradaya. The course was spread over six months from Jan to June' 90 with two sessions per day for five days in the week.

Both Smt. Brinda and Sri. Vishwanathan drew upon the rich repertory of their family and sought to present the renderings in their pristine form. The students completed a repertory of 60 compositions; Tyagaraja, Muttusvami Diksitar, Syama Sastri, Subbaraya Sastri, Subbarama Diksitar, Ponniah of the Tanjore Quartet,

Anai-Ayya brothers, Kshetragna, Vina Kuppier, Gopalakrishna Bharati, Ghanam Krishna Iyer, Dharmapuri Subbaraya Iyer, Subbarama Iyer, Pattabiramiah and Doraiswami Kavirayar.

Sri. Vishwanathan who has been teaching karnatic music to non-Indians at the Wesleyan University, U.S.A. made use of modern technology in his classes. His descriptive notation and the demonstration-cassettes were the tools he employed in teaching the salient features of the *bani*. The prescriptive and the descriptive notations indicated how different passages had to be sung as to bring out the subtle nuances and shadings of the *svaras*.

Smt. Brinda's approach to teaching was traditional. She stressed the importance of intensive and attentive listening; this helped the students to develop the ability to reproduce accurately that which they heard.

The students felt the workshop an invaluable experience, and made the following observations:

It wouldn't have been possible to learn such *padams*, beautiful *javalis* and *kirtanas* if this course wasn't available.....

After going through it (workshop), I did find some difference in my singing also because I could sing with more bhava.....

There are no words that can express the amount of joy that I experienced in this workshop. Because it was a completely different kind of an experience.....

There was so much in that music that we had never heard before... The Programme was so intense... it was (conducted) four hours (a day), and you had to give your absolute concentration for it. I think there has been no (such) course in India till now....

Nīlāmbari		Mahārāja Ellendā		Kṛtīśānśkṛt		Ādi (A1+2 Svad)		Kauṇānandā candra	
		Rallavi							
S. R. 1	S. 1	G. 1	M. 1	P. 1	M. 1	P. 1	M. 1	P. 1	M. 1
KA-RU-	NA-	NA-	DA CA-	TU RA	SA-HA-	SAA	DA- LA	DA- LA	DA- LA
S. R. 2	S. 2	G. 2	M. 2	P. 2	M. 2	P. 2	M. 2	P. 2	M. 2
KA-RU-	NA-	NA-	DA CA-	TU RA	SA-HA-	SAA	DA- LA	DA- LA	DA- LA
S. R. 3	S. 3	G. 3	M. 3	P. 3	M. 3	P. 3	M. 3	P. 3	M. 3
KA-MA-	LA VĀ-	G. 3	M. 3	P. 3	M. 3	P. 3	M. 3	P. 3	M. 3
M. G. M. P.	P. M. P.	N. 1	N. 1	N. 1	N. 1	N. 1	N. 1	N. 1	N. 1
KAR-TI-KE-	YA JA-NA-	NI	NI	NI	NI	NI	NI	NI	NI
M. G. M. P.	P. M. P.	N. 2	N. 2	N. 2	N. 2	N. 2	N. 2	N. 2	N. 2
KAR-TI-KE-	YA JA-NA-	NI	NI	NI	NI	NI	NI	NI	NI
S. S. 1	S. 1	S. 1	S. 1	S. 1	S. 1	S. 1	S. 1	S. 1	S. 1
A-RU-	NA KAN-	TI	SA DRU	SA TI-	LA- KA	YĀ	GE	GE	GE
S. S. 2	S. 2	S. 2	S. 2	S. 2	S. 2	S. 2	S. 2	S. 2	S. 2
A-KHI-	LA BHU-	VA- NA	PA MĀ	HA- NA	HA- NA	HA- NA	HA- NA	HA- NA	HA- NA
S. S. 3	S. 3	S. 3	S. 3	S. 3	S. 3	S. 3	S. 3	S. 3	S. 3
VARA- VI-	JYA MA-NU-	RA- MĀTA	VAR- ŚI-NI	A-MĀTA	VAR- ŚI-NI	VAR- ŚI-NI	VAR- ŚI-NI	VAR- ŚI-NI	VAR- ŚI-NI

AN ARCHIVE UPDATE

In 1987 Sampradaya published its *Archive Update* listing all its archival collections from 1981 to 1987. The following is the list of recordings subsequently added to its Archive:

1988

CONCERTS

1	Vairamangalam Lakshminarayanan	vocal
	Kandadevi S. Alagirisamy	violin
	Trichur C. Narendran	mrdangam
2	P.K. Madurai	nagasvaram
	P.K.M. Ravi	nagasvaram
	Kovilur Palanivel	tavil
	Tiruvallikeni K. Sekhar	tavil
→	Ravi Kiran	gottuvadyam
	Vellore Ramabadran	mrdangam
	R. Vedavalli	vocal
	K. Usha	violin
	Mannargudi A. Eswaran	mrdangam
	Subbu Arumugam	villupattu- 'Bharati vandar'
	A. Gandhi	udukkai
	A. Bharati	vocal
	M. Ramamurthy	tabla
	Kaviraj	nagra
	K. Marimuthu	kudam
	S. Srinivasan	vina
	M. Ravindran	ghatam

FIELD RECORDINGS

Interview with Chidambaram Radhakrishnan Pillai, nagasvaram vidvan at Chidambaram, South Arcot District, Tamil Nadu.

Field Recording of Chidambaram Radhakrishnan Pillai & Party playing nagasvaram at the Chidambaram temple on Tamil New Year's day.

INTERVIEWS

Tanjavur Sankara Iyer	(vocal)
Jean Belliard	(Medieval European Church Music)
T.K. Murthy	(mrdangam)
P.S. Narayanaswamy	(vocal)
H. Ramachandra Shastry	(flute)
Tirugokarnam Ramachandra Iyer	(vina)
Pakala Ramdas	(violin)

DONATIONS

78 rpm	- 41 records
A musical anthology of the Orient - UNESCO collection	- 13 L.P. records
Compositions of Meenakshi Sutha	
SANGEETHA (commercial) cassettes	- 5 cassettes
E. Gayathri (vina)	- 1 cassette

RECORDINGS LOANED

T.R. Mahalingam	
D.K. Pattammal	- 1 cassette
Madurai Mani Iyer	
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
D.K. Pattammal	
Ariyakudi Ramanuja Iyengar	- 6 cassettes & 2 reels
Madurai Mani Iyer	
Karaikurichi Arunachalam	
Balamuralikrishna	
M.L. Vasanthakumari	
T.R. Mahalingam	
Devakottai Narayana Iyer	- 8 reels & 1 cassette
M.D. Ramanathan	
Madurai Mani Iyer	
Chittibabu	
Thiruvaheendipuram Archanai	
78 rpm	- 27 records
Anayampatti S. Ganesan	1 cassette
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
Dr. S. Ramanathan	- 6 cassettes & 1 reel
N.C. Vasanthakokilam	
M.M. Dhandapani Desikar	
T.N. Rajaratnam Pillai	
K.V. Narayanaswamy	
Alathur Brothers	
Budalur Krishnamurthy Sastrigal	- 3 reels
Ramnad Krishnan	
Brinda & Mukta	
Musiri Subramania Iyer	
Ramnad Krishnan	- 8 cassettes
Dwaram Venkataswamy Naidu	
Alathur Brothers	
Melathur Bhagavatha Mela	- 34 cassettes

1989

CONCERTS

Marella Kesava Rao	violin
Madhrimangalam Swaminathan	mrdangam
Kalpakam Swaminathan	vina
T.K. Ramakrishnan	mrdangam
Satalapati Balasubramaniam	vocal
Sikkil Bhaskaran	violin
Karaikudi Krishnamurthy	mrdangam
Maruthuvakudi Rajagopala Iyer	vocal
M.S. Anantharaman	violin
Kuttalam Visvanatha Iyer	mrdangam
T. Sasidhar	flute
V. Thyagarajan	violin
T.K. Murthy	mrdangam

FIELD RECORDINGS

Bhajan recording at a temple at Raja Annamalaipuram, Madras.

Compositions of Meenakshisuta rendered by the Sruti Ranjani group at Tyagaraja Vidvat Samajam, Madras.

Ramarpana Ramayana *kirtanas* composed by T.R. Vaithiswaran, sung by two of his disciples - Uma & Geetha - at Srinivasa Sastri Hall, Madras.

C.S. Sankarasivam (Interview at Madurai).

INTERVIEWS

Nookala Chinna Satyanarayana	(vocal)
D.K. Pattammal	(vocal)
Marella Kesava Rao	(violin)
T.P. Girivasan	(nagasvaram)
Satalapati Balasubramaniam	(vocal)
Karaikudi Krishnamurthy	(mrdangam)
Kalpakam Swaminathan	(vina)
Vellore Ramabadran	(mrdangam)
M. Chandrasekharan	(violin)
Shekhar	(mrdangam)
Sikkil Bhaskaran	(violin)
T.R. Subramaniam	(vocal)
Kalakkad Rama Narayna Iyer	(vocal)
M.L. Vasanthakumari	(vocal)
Lalgudi Jayaraman	(vocal)
Rajeswari Padmanabhan	(vocal)
R. Vedavalli	(vocal)
S.R. Janakiraman	(vocal)
R.K. Srikanthan	(vocal)
T.K. Govinda Rao	(vocal)
K.P. Sivanandam	(vocal)

DONATIONS

78 rpm	- 74 records
Spools	- 28 spools
78 & 45 rpm	- 63 records

RECORDINGS LOANED

Compositions of D. Pattammal	- 13 cassettes
Alathur Brothers	- 5 cassettes
Vairanmangalam Lakshminarayanam	
T.S. Sankaran	
D. Pasupathi	- 8 cassettes
T. Brinda, T. Mukta & T. Vishwanathan	
Panchari Melam	
Annaswamy Bhagavathar	
- <i>Harikatha</i>	- 18 spools
Tanjavur Sisters	
- <i>Harikatha</i>	- 23 cassettes

1990

CONCERTS

Concerts at Max Mueller

Bhavan, Madras featuring the eight students of the Veenai

Dhanammal Bani Workshop - 8 cassettes

Video recording of the above - 3 cassettes

Concert at Raj Bhavan, Madras

featuring four students of the Veenai Dhanammal Bani Workshop - 2 cassettes

INTERVIEWS

P.K. Rajagopala Iyer

T. Sankaran in the company of Smt. T. Brinda and Sri. T. Vishwanathan - 2 cassettes

SEMINARS & WORKSHOPS

Abhyasaganam

Audio documentation

of the proceedings of the Seminar (Papers & Discussions) - 10 cassettes

Veenai Dhanammal Bani Workshop

Audio recording of the classes - 21 cassettes

Video recording of the workshop - 2 cassettes

DONATIONS

Ramarpana Geetha Pooja *kirtanas*

and Ramarpana Jeevia *kirtanas* rendered by T.R. Vaithiswaran - 2 cassettes

RECORDINGS LOANED

T. Vishwanathan (Flute)	- 2 cassettes
(Sri Vishwanathan's last public concert at Kalakshetra, Madras on 3rd Jan'90)	
M.S. Subbulakshmi	- 2 cassettes
Tamil Padams recorded for research purposes by Mathew Allen	- 5 cassettes

The project culminated with a series of concerts by the students at Max Mueller Bhavan, Madras. The concerts featuring all the eight students were spread over four days from 16-19 June'90. The accompanists on all the four days; Sri. Sriramkumar on violin and Sri.K.V. Prasad on mrdangam gave good support. These were presided over by well-known music scholars and connoisseurs of music such as Sri. S.Guhan, Dr. S. Seetha, Sri.R. Venugopal and Smt. Savithri Rajan. Eminent musicians such as Semman-gudi Sri Srinivasa Iyer, Sri.K.V. Narayanaswamy, Smt. M.S. Subbulakshmi and Smt. D.K. Pattammal were the Chief Guests. They blessed the students and showered praises on them and on Sampradaya for organizing the workshop on the Dhanammal Bani as excerpts from their speeches show:

An event like this... an event which was never expected... good music can survive only through something like this... a sort of *gurukula* teaching.... it is very important to nurture our music in this manner through private organisation....

If music-learning.... *vidvat* is to be total and complete.... it needs a certain thing (a quality).... these people (Sampradaya) have given (these students) that certain thing....

No words can express adequately the music of the Dhanammal family. A very high class music. It is not acquired easily. You (students) are all very fortunate to have learnt from them (the two teachers).

SAMPRADAYA with aid from the Ford Foundation had arranged special vocal training in the Dhanammal tradition to a few hand-picked boys and girls in their teens for over twenty weeks. These trainees were presented at Max Mueller Bhavan from the 16th to the 19th June before invited audiences and in the presence of maestros like Semmangudi Srinivasier, M.S. Subbulakshmi, D.K. Pattammal. The trainees were in the charge of the veteran maestros, T. Brinda and T. Viswanathan of Wesleyan. The whole purpose of this exercise was to inculcate in the young pupils the essentials of the Veenai Dhanammal Bani, which has a special relevance in today's context of

the greatly expanded background of music production and of the large number of talented young boys and girls taking to it as a hobby or profession, full time or part time.

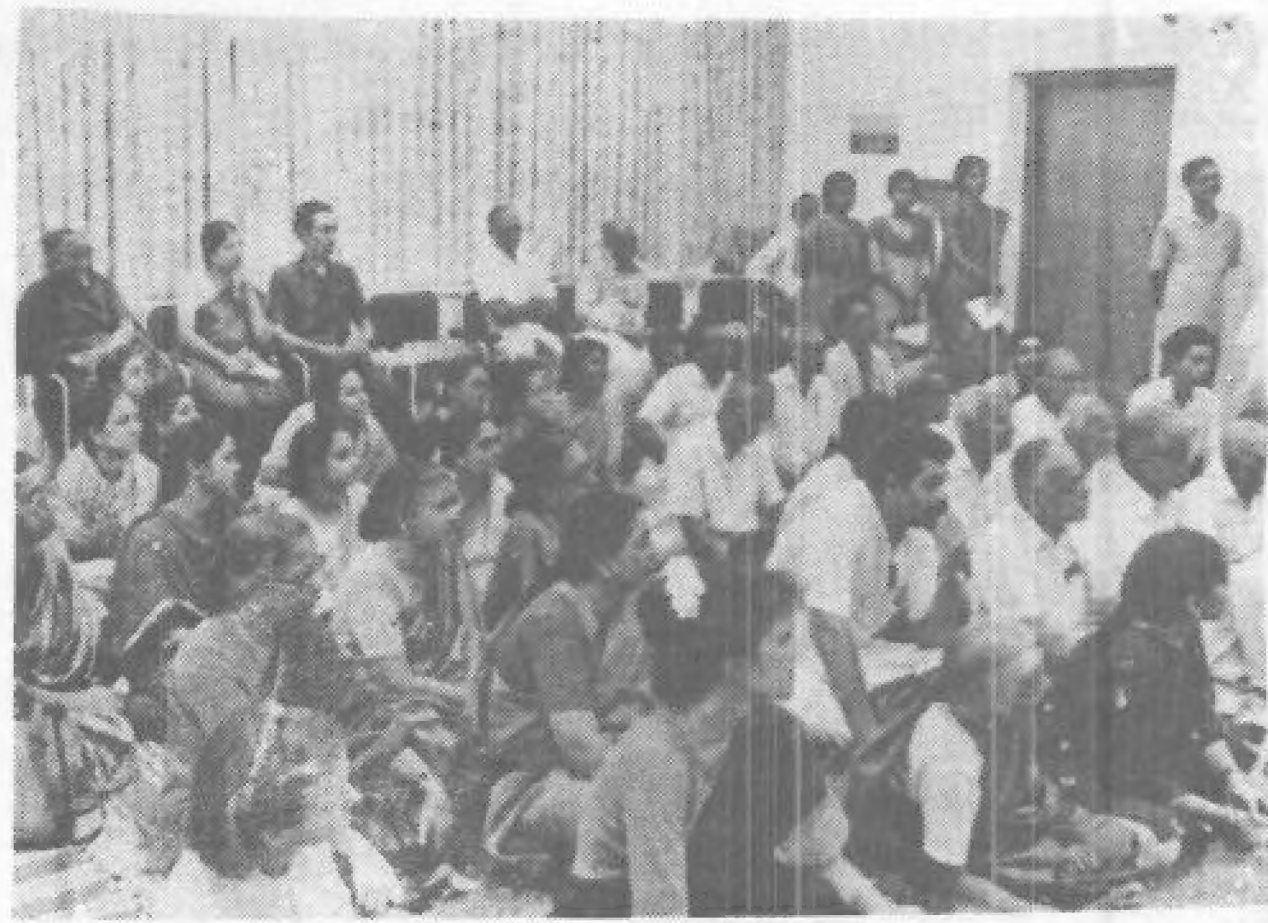
Even under the limiting conditions set by holding the concerts in the Max Mueller Bhavan room - viz. no mike, air-conditioners off (to reduce noise). listeners packed in a small space-some eloquent demonstrations of Dhanam's 'bani' came through.

The kriti renderings so poignant, so rich, that any other music seems insipid after it, their intricacies of the padantara so delicate, subtle and understressed; the raga phrasings not coldly brilliant but warm and sunlit, with

life; and the subtle Kshetrappa padams seeming like pensive meditative odes. The dhanam school has always rejected over-emphasis (the observe of subtlety), eloquence and blather. There was of course aesthetics in plenty-what Baumgarten (who invented the word) called the 'science of sensuous knowledge'.

The Ford Foundation gave generously for this pilot project. Others should come forward to take up the threads - notwithstanding the thin 'elitist' slant that may cling to the experiment. That is the price society may have to pay for the "effort to express the inexpressible in terms of the unforgettable" (Untermayer).

K.S. MAHADEVAN
INDIAN EXPRESS, JUNE 22, 1990.



Audience at the Concert

Above all, I am very happy these people (Sampradaya) have come forward to arrange all this...

These students are blessed indeed to have learnt from the Dhanammal family. I have no words to express my happiness. Their music is still ringing in my ears! This *bani* is a treasure very difficult to find, and it must continue.

The concerts were well received by the public and the press spoke eloquently. According to a post-graduate student in Music of Madras University, the series was "instructive" and "... listening to the singers trained in the workshop, what was strikingly obvious was the quest for beauty. The slow tempo was preferred throughout, though it was interspersed with some fast *brigas*. *Raga bhava* reigned supreme ..." (vide Sruti Issue 71, page 10, comment by Ms. Rajashri Sripathy).

20
x 4
1440

Later in September '90, Sampradaya arranged a concert by four students of the workshop before the Governor, Sri Barnala at Raj Bhavan, Madras. The concert was well appreciated by the Governor and his family and the Press said:

RAJ Bhavan, Guindy, was the scene of a deliciously soothing vocal concert by four young girls of the Veena Dhanammal Bani workshop trained by the veteran Smt. T. Brinda. The Verdant ambience was perfect backdrop for the lilting pieces sung-they brought "fresh showers for the thirsting flowers" as Shelley said. The Governor, Shri. Barnala, and his family graced the occasion.

The workshop was a grand success and it is important to stress that the project did not stop there. Smt. Brinda generously offered to conduct refresher classes in the *bani* to these students. The classes have been going on since July' 90.



Director discussing Sampradaya matters with Mr. Chiel



Mr. Solhi Alwadi listening to archive recordings; his wife looks on

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Over the years, Sampradaya has been making efforts to preserve and propagate the rich heritage of the diverse streams of south Indian music by organizing demonstrations focussing on particular *banis* or *paramparas*; one such effort was the Veenai Dhanammal Bani Workshop.

It all began when, in consultation with Sri S. Guhan of the Madras Institute of Development Studies, Sangita Kalanidhi Sri T. Vishwanathan of the Dhanammal family, and who teaches at the Wesleyan University in the U.S.A., came forward to conduct the workshop. On the strength of this

There has been a constant stream of listeners — music students, scholars and lay music lovers — to Sampradaya; musicians, composers and friends from foreign lands also visited Sampradaya. Mr. Solhi Alwadi, Director, Arab Conservatory of Music, Damascus and his wife, a pianist visited and were much impressed with the work going on, and in Mr. Alwadi's words 'as a musician and as a man of the Orient, I admire your great attempts to keep and preserve your heritage, in so doing you may save ours from extinction'. David Chiel of the Ford Foundation, New York visited Sampradaya and remarked that the work of Sampradaya is "indeed impressive, and I know you are making an important contribution to preserving and promoting the rich cultural life of south India". Mr. Martin Jenni, Composer and Professor at the University of Iowa has been "happy" discovering Sampradaya.

Harikatha Kalakshepam a, vintage art, is becoming rare for want of adequate patronage. Sampradaya will feature in January a *Harikatha Kalakshepam* in Sanskrit in the Andhra style by Ku. D. Umamaheswari.

Sampradaya hopes to conduct mini workshops in 1991 to highlight specific instruments, their techniques, and the repertory that reflect abundantly these techniques.

willingness, Sampradaya included the proposals for a workshop among its other project proposals and approached the Ford Foundation for the necessary financial support. The Ford Foundation was generous in approving and supporting Sampradaya's various projects including the workshop. Sampradaya organized the workshop to coincide with Sri Vishwanathan's sabbatical leave; Sri Vishwanathan came to Madras and was able to spend seven months directing the workshop.

At the request of Sri Vishwanathan, Sangita Kalanidhi Smt T. Brinda was invited as a Resource

Person for the entire project. Smt Brinda is the only grandchild who had learnt directly from her grandmother Veenai Dhanammal. Smt Brinda graciously accepted the assignment from Sampradaya and together with Sri Vishwanathan made the workshop the success it became; Sampradaya is extremely indebted to them.



Workshop in progress

The selection of students to participate in the workshop was through newspaper advertisement (within Madras and without) and rigorous audition tests and interviews. A set of eight students were selected purely on merit. They were given a substantial monthly stipend as well as technological tools by Sampradaya. The course was spread over six months from Jan to June' 90 with two sessions per day for five days in the week.

Both Smt. Brinda and Sri. Vishwanathan drew upon the rich repertory of their family and sought to present the renderings in their pristine form. The students completed a repertory of 60 compositions; Tyagaraja, Muttusvami Diksitar, Syama Sastri, Subbaraya Sastri, Subbarama Diksitar, Ponniah of the Tanjore Quartet,

Anai-Ayya brothers, Kshetragna, Vina Kuppier, Gopalakrishna Bharati, Ghanam Krishna Iyer, Dharmapuri Subbaraya Iyer, Subbarama Iyer, Pattabiramiah and Doraiswami Kavirayar.

Sri. Vishwanathan who has been teaching karnatic music to non-Indians at the Wesleyan University, U.S.A. made use of modern technology in his classes. His descriptive notation and the demonstration-cassettes were the tools he employed in teaching the salient features of the *bani*. The prescriptive and the descriptive notations indicated how different passages had to be sung as to bring out the subtle nuances and shadings of the *svaras*.

Smt. Brinda's approach to teaching was traditional. She stressed the importance of intensive and attentive listening; this helped the students to develop the ability to reproduce accurately that which they heard.

The students felt the workshop an invaluable experience, and made the following observations:

It wouldn't have been possible to learn such *padams*, beautiful *javalis* and *kirtanas* if this course wasn't available.....

After going through it (workshop), I did find some difference in my singing also because I could sing with more bhava.....

There are no words that can express the amount of joy that I experienced in this workshop. Because it was a completely different kind of an experience.....

There was so much in that music that we had never heard before... The Programme was so intense... it was (conducted) four hours (a day), and you had to give your absolute concentration for it. I think there has been no (such) course in India till now....

[illegible]

AN ARCHIVE UPDATE

In 1987 Sampradaya published its *Archive Update* listing all its archival collections from 1981 to 1987. The following is the list of recordings subsequently added to its Archive:

1988

CONCERTS

Vairamangalam	
Lakshminarayanan	vocal
Kandadevi S. Alagirisamy	violin
Trichur C. Narendran	mrdangam
P.K. Madurai	nagasvaram
P.K.M. Ravi	nagasvaram
Kovilur Palanivel	tavil
Tiruvallikeni K. Sekhar	tavil
Ravi Kiran	gottuvadyam
Vellore Ramabadrar	mrdangam
R. Vedavalli	vocal
K. Usha	violin
Mannargudi A. Eswaran	mrdangam
Subbu Arumugam	villupattu- 'Bharati vandar'
A. Gandhi	udukkai
A. Bharati	vocal
M. Ramamurthy	tabla
Kaviraj	nagra
K. Marimuthu	kudam
S. Srinivasan	vina
M. Ravindran	ghatam

FIELD RECORDINGS

Interview with Chidambaram Radhakrishnan Pillai, nagasvaram vidvan at Chidambaram, South Arcot District, Tamil Nadu.

Field Recording of Chidambaram Radhakrishnan Pillai & Party playing nagasvaram at the Chidambaram temple on Tamil New Year's day.

INTERVIEWS

Tanjavur Sankara Iyer	(vocal)
Jean Belliard	(Medieval European Church Music)
T.K. Murthy	(mrdangam)
P.S. Narayanaswamy	(vocal)
H.Ramachandra Shastry	(flute)
Tirugokarnam Ramachandra Iyer	(vina)
Pakala Ramdas	(violin)

DONATIONS

78 rpm	- 41 records
A musical anthology of the Orient - UNESCO collection	- 13 L.P. records
Compositions of Meenakshi Sutha	
SANGEETHA (commercial) cassettes	- 5 cassettes
E. Gayathri (vina)	- 1 cassette

RECORDINGS LOANED

T.R. Mahalingam	
D.K. Pattammal	- 1 cassette
Madurai Mani Iyer	
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
D.K. Pattammal	
Ariyakudi Ramanuja Iyengar	- 6 cassettes & 2 reels
Madurai Mani Iyer	
Karaikurichi Arunachalam	
Balamuralikrishna	
M.L. Vasanthakumari	
T.R. Mahalingam	
Devakottai Narayana Iyer	- 8 reels & 1 cassette
M.D. Ramanathan	
Madurai Mani Iyer	
Chittibabu	
Thiruvaheendipuram Archanai	
78 rpm	- 27 records
Anayampatti S. Ganesan	1 cassette
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
Dr. S. Ramanathan	- 6 cassettes & 1 reel
N.C. Vasanthakokilam	
M.M. Dhandapani Desikar	
T.N. Rajaratnam Pillai	
K.V. Narayanaswamy	
Alathur Brothers	
Budalur Krishnamurthy Sastrigal	- 3 reels
Ramnad Krishnan	
Brinda & Mukta	
Musiri Subramania Iyer	
Ramnad Krishnan	- 8 cassettes
Dwaram Venkataswamy Naidu	
Alathur Brothers	
Melathur Bhagavatha Mela	- 34 cassettes

1989

CONCERTS

Marella Kesava Rao	violin
Madhrimangalam Swaminathan	mrdangam
Kalpapakam Swaminathan	vina
T.K. Ramakrishnan	mrdangam
Satalapati Balasubramaniam	vocal
Sikkil Bhaskaran	violin
Karaikudi Krishnamurthy	mrdangam
Maruthuvakudi Rajagopala Iyer	vocal
M.S. Anantharaman	violin
Kuttalam Visvanatha Iyer	mrdangam
T. Sasidhar	flute
V. Thyagarajan	violin
T.K. Murthy	mrdangam

FIELD RECORDINGS

Bhajan recording at a temple at Raja Anna-malaipuram, Madras.

Compositions of Meenakshisuta rendered by the Sruti Ranjani group at Tyagaraja Vidvat Samajam, Madras.

Ramarpana Ramayana *kirtanas* composed by T.R. Vaithiswaran, sung by two of his disciples - Uma & Geetha - at Srinivasa Sastri Hall, Madras.

C.S. Sankarasivam (Interview at Madurai).

INTERVIEWS

Nookala Chinna Satyanarayana	(vocal)
D.K. Pattammal	(vocal)
Marella Kesava Rao	(violin)
T.P. Girivasan	(nagasvaram)
Satalapati Balasubramaniam	(vocal)
Karaikudi Krishnamurthy	(mrdangam)
Kalpapakam Swaminathan	(vina)
Vellore Ramabadran	(mrdangam)
M. Chandrasekharan	(violin)
Shekhar	(mrdangam)
Sikkil Bhaskaran	(violin)
T.R. Subramaniam	(vocal)
Kalakkad Rama Narayna Iyer	(vocal)
M.L. Vasanthakumari	(vocal)
Lalgudi Jayaraman	(vocal)
Rajeswari Padmanabhan	(vocal)
R. Vedavalli	(vocal)
S.R. Janakiraman	(vocal)
R.K. Srikanthan	(vocal)
T.K. Govinda Rao	(vocal)
K.P. Sivanandam	(vocal)

DONATIONS

78 rpm	- 74 records
Spools	- 28 spools
78 & 45 rpm	- 63 records

RECORDINGS LOANED

Compositions of D. Pattammal	- 13 cassettes
Alathur Brothers	- 5 cassettes
Vairanmangalam Lakshminarayanam	
T.S. Sankaran	
D. Pasupathi	- 8 cassettes
T. Brinda, T. Mukta & T. Vishwanathan	
Panchari Melam	
Annaswamy Bhagavathar	
- <i>Harikatha</i>	- 18 spools
Tanjavur Sisters	
- <i>Harikatha</i>	- 23 cassettes

1990

CONCERTS

Concerts at Max Mueller	
Bhavan, Madras featuring the	
eight students of the Veenai	
Dhanammal Bani Workshop	- 8 cassettes
Video recording of the above	- 3 cassettes
Concert at Raj Bhavan, Madras	
featuring four students of the	- 2 cassettes
Veenai Dhanammal Bani Workshop	

INTERVIEWS

P.K. Rajagopala Iyer	
T. Sankaran in the company of Smt. T. Brinda	
and Sri. T. Vishwanathan	- 2 cassettes

SEMINARS & WORKSHOPS

<i>Abhyasaganam</i>	
Audio documentation	
of the proceedings of the	
Seminar (Papers & Discussions)	- 10 cassettes
Veenai Dhanammal Bani Workshop	
Audio recording of the classes	- 21 cassettes
Video recording of	
the workshop	- 2 cassettes

DONATIONS

Ramarpana Geetha Pooja <i>kirtanas</i>	
and Ramarpana Jeevia <i>kirtanas</i>	- 2 cassettes
rendered by T.R. Vaithiswaran	

RECORDINGS LOANED

T. Vishwanathan (Flute)	- 2 cassettes
(Sri Vishwanathan's last public concert	
at Kalakshetra, Madras on 3rd Jan'90)	
M.S. Subbulakshmi	- 2 cassettes
Tamil Padams recorded for research	
purposes by Mathew Allen	- 5 cassettes

The project culminated with a series of concerts by the students at Max Mueller Bhavan, Madras. The concerts featuring all the eight students were spread over four days from 16-19 June'90. The accompanists on all the four days; Sri. Sriramkumar on violin and Sri.K.V. Prasad on mrdangam gave good support. These were presided over by well-known music scholars and connoisseurs of music such as Sri. S.Guhan, Dr. S. Seetha, Sri.R. Venugopal and Smt. Savithri Rajan. Eminent musicians such as Semman-gudi Sri Srinivasa Iyer, Sri.K.V. Narayanaswamy, Smt. M.S. Subbulakshmi and Smt. D.K. Pattammal were the Chief Guests. They blessed the students and showered praises on them and on Sampradaya for organizing the workshop on the Dhanammal Bani as excerpts from their speeches show:

An event like this... an event which was never expected... good music can survive only through something like this... a sort of *gurukula* teaching... it is very important to nurture our music in this manner through private organisation....

If music-learning.... *vidvat* is to be total and complete.... it needs a certain thing (a quality).... these people (Sampradaya) have given (these students) that certain thing....

No words can express adequately the music of the Dhanammal family. A very high class music. It is not acquired easily. You (students) are all very fortunate to have learnt from them (the two teachers).



Audience at the Concert

Above all, I am very happy these people (Sampradaya) have come forward to arrange all this...

These students are blessed indeed to have learnt from the Dhanammal family. I have no words to express my happiness. Their music is still ringing in my ears! This *bani* is a treasure very difficult to find, and it must continue.

The concerts were well received by the public and the press spoke eloquently. According to a post-graduate student in Music of Madras University, the series was "instructive" and "... listening to the singers trained in the workshop, what was strikingly obvious was the quest for beauty. The slow tempo was preferred throughout, though it was interspersed with some fast *brigas*. *Raga bhava* reigned supreme ..." (vide *Sruti* Issue 71, page 10, comment by Ms. Rajashri Sripathy).

SAMPRADAYA with aid from the Ford Foundation had arranged special vocal training in the Dhanammal tradition to a few hand-picked boys and girls in their teens for over twenty weeks. These trainees were presented at Max Mueller Bhavan from the 16th to the 19th June before invited audiences and in the presence of maestros like Semman-gudi Srinivasier, M.S. Subbulakshmi, D.K. Pattammal. The trainees were in the charge of the veteran maestros, T. Brinda and T. Viswanathan of Wesleyan. The whole purpose of this exercise was to inculcate in the young pupils the essentials of the Veenai Dhanammal Bani, which has a special relevance in today's context of

the greatly expanded background of music production and of the large number of talented young boys and girls taking to it as a hobby or profession, full time or part time.

Even under the limiting conditions set by holding the concerts in the Max Mueller Bhavan room - viz. no mike, air-conditioners off (to reduce noise). listeners packed in a small space-some eloquent demonstrations of Dhanam's 'bani' came through.

The kriti renderings so poignant, so rich, that any other music seems insipid after it, their intricacies of the padantara so delicate, subtle and understressed; the raga phrasings not coldly brilliant but warm and sunlit, with

life; and the subtle Kshetrappa padams seeming like pensive meditative odes. The dhanam school has always rejected over-emphasis (the observe of subtlety), eloquence and blather. There was of course aesthetics in plenty-what Baumgarten (who invented the word) called the 'science of sensuous knowledge'.

The Ford Foundation gave generously for this pilot project. Others should come forward to take up the threads - notwithstanding the thin 'elitist' slant that may cling to the experiment. That is the price society may have to pay for the "effort to express the inexpressible in terms of the unforgettable" (Untermayer).

K.S. MAHADEVAN
INDIAN EXPRESS, JUNE 22, 1990.

Later in September '90, Sampradaya arranged a concert by four students of the workshop before the Governor, Sri Barnala at Raj Bhavan, Madras. The concert was well appreciated by the Governor and his family and the Press said:

RAJ Bhavan, Guindy, was the scene of a deliciously soothing vocal concert by four young girls of the Veena Dhanammal Bani workshop trained by the veteran Smt. T. Brinda. The Verdant ambience was perfect backdrop for the lilting pieces sung-they brought "fresh showers for the thirsting flowers" as Shelley said. The Governor, Shri. Barnala, and his family graced the occasion.

The workshop was a grand success and it is important to stress that the project did not stop there. Smt. Brinda generously offered to conduct refresher classes in the *bani* to these students. The classes have been going on since July' 90.



Director discussing Sampradaya matters with Mr. Chiel



Mr. Solhi Alwadi listening to archive recordings; his wife looks on

SAMPRADAYA

April 1991

Newsletter 3

Sampradaya continues its activities with the same buoyancy as before.

The *harikathakalakshepam* by Kum. D.Umamaheshwari was a very successful event. Though a few in the audience first expressed some doubt of being able to understand the *Kalakshepam* in its entirety because of the language, they were most impressed by the simplicity of Umamaheshwari's presentation. The audience thoroughly enjoyed the programme.

Sampradaya has been very fortunate to have been named as a beneficiary in the WILL of the late Sri.Balaram Nadhan. Sri.Balaram was a great lover

wish the organisers a strong constitution and boundless optimism. (29.5.'88)

It is, therefore, not very surprising that he left his entire collection to Sampradaya. The collection consists of 193 spools, small and big, with recordings of senior musicians, instrumentalists, dance music of Bharatanatyam, Kuchipudi, Odissi, some dance dramas etc.. It is going to keep Sampradaya busy the next few months in processing and indexing all these spools.

One of Sampradaya's desire has been to acquire good professional audio equipments for its archival work. At last this desire is becoming a reality. With a generous grant from Ford Foundation, Sampradaya has been able to order, from abroad good equipments for its archives. The members of the Governing Body and the staff of Sampradaya are eagerly awaiting the arrival of these equipments.

As one of its on going activities, Sampradaya plans to document the compositions of contemporary composers, performed by the composers themselves. In this way, it hopes to preserve, for posterity, the authentic version of these compositions. Tanjavur V. Sankara Iyer, one of today's composers, will be documented in the near future. Sampradaya also plans to document the entire music of azhagar kuravanji (dance drama) of Sri.Kavikunjara Bharati. This will be performed by the composer's great grand son and his family members.

Sampradaya is busy editing the report of its *Abhyasaganam* Seminar. In this issue, Sampradaya has featured the extempore speech given by Sangita Kalanidhi Sri.T.M.Thyagarajan on the opening day of the Seminar. His speech was in Tamil. It has been edited and translated for this issue. (Contd. on last page)



Ku. Umamaheshwari in *harikathakalakshepam*

of all musics, especially Indian music. He recorded the performances of various artists and acquired a sizeable collection. He was much impressed with the work of Sampradaya. After a few visits to Sampradaya he wrote the following in the visitors book.

A long felt need whose time fortunately has come. All who worked to this end are to be congratulated. I wish all good successes to this endeavour. Knowing full well (Alas!) how complicated it is to get anything done here and how exhausting, may I

SANGITA KALANIDHI THIRU. T.M. THYAGARAJAN

Greetings to one and all.

I propose to speak about *abhyasaganam* only. The word Sampradaya itself is very potent; I do not propose to go into that now.

At the very outset I would like to mention that we, K.V. Narayanaswamy, I and others whom I know, have not learnt *abhyasaganam* under any *guru*. This fact, each one of us knows. This is because we were accepted as disciples by our respective gurus after they had ascertained that we had acquired a certain standard in performance. So we have not learnt *abhyasaganam* from those who are recognised today as our *gurus*. However, we did learn *abhyasaganam* from our respective first teachers, who may have been our father or other members of our family. What I emphasise here is only the fact that our *abhyasaganam* training has not been under well known musicians who later accepted us as disciples. Thus, I learnt my early lessons (*abhyasaganam*) from my father.

I would like to compare his way of teaching to me then and the way I learnt. He would wake me up early in the morning at about 4 a.m. and start teaching me. We had no drone instrument (*sruti* box) at hand. However, there was a spinning wheel (*charka*) in our house, which would create a drone effect. My father would pluck the string and maintaining the resulting twang as my basic *sruti* he would start teaching me. Since it was 4 a.m. it would be pitch dark; there was no light anywhere. His lessons would consist of singing the basic exercises (*saralivarisai*), which he would require me to sing as *svara*, as well as in *akara*, *ikara*, *ukara* and with my lips closed. All these singing had to be done in varying tempi; first in a very slow tempo, then in the second tempo (at double the speed of the first), then in the third tempo (at double the speed of the second) and finally the fourth tempo (at double the speed of the third). Further tempi are possible when we sing the first tempo at extremely slow speed. Such musical training can be effective only when students are totally committed. Without that commitment, no matter how we teach, it will not be effective. If a student is able to anticipate phrase sequences in

music exercises, he will be competent to learn more complex compositions. The beginning exercises (*saralivarisai*) have in themselves the chances of perfecting, small and large intervals as well as rhythmic complexities. Hence, I believe, the early exercises are sufficient for a committed and competent student.

If he does not have such a capacity, the teacher will have to guide him step by step. Such a student cannot master music effectively in a short time. Perhaps, his slow process of learning might indicate to the teacher his unfitness for a musical career.

Students may start music learning from around their fifth year and pursue it upto their twelfth year.

Coming back to my musical training, my father taught me only two *varnams*; I started learning *kritis* after that. Apparently my musical intuition helped me to learn and sing. In other words, there was a musical potential in me but I had no knowledge of musical grammar. My musical intuition helped me to recognise faults in some people's music, including my father's rendition of some pieces. However my knowledge of musical grammar, was not enough for me to identify the nature of the faults. Today we are aware that *lakshya gnanam* (musical intuition) does not always include *lakshana* (musical grammar).

In my opinion *mayamalavagoulai* is the correct choice for the *saralivarisais*. Our ancients had made that choice and I don't see any need to change that. For vocal music, after mastering the *varisais* in *mayamalavagoulai*, the student may be taught to sing the ascending and descending scales of *sriranjani* raga in *tisrajati tripata talam*. Between the two ragas of *mayamalavagoulai* and *sriranjani*, the student would have become familiar with all the *svaras*, namely *suddha rishabham*, *antara gandharam*, *suddha dhaivatam*, *kakali nishadam*, *chatusruti rishabham*, *sadharana gandharam*, *chatusruti dhaivatam* and *kaisiki nishadam*. After going through this exercise, the student may take up the ascending and the descending scales of *mohanam* and practise it in *chatusra rupaka talam*. The above three exercises exposes the student also

AT THE ABHYASAGANAM SEMINAR.

to *tala* varieties. In order to introduce *pratimadhyamam*, the ascending and descending scales of *hamsanadam* may be practised in *tisra jhampa talam*. This is the way I have practised and taught my students. I limit myself to only these *svaras* and do not consider teaching my students *vivadi svaras* such as *shatsruti rishabham* etc.. The students don't need them at that stage. They can learn these much later. By practising all the above exercises in various *ragams* and *talam*s mentioned, and in four speeds, he will grasp the different *svaras*, as well as, the rhythmic complexities. I feel that teaching all the other *alankarams* besides the *sarali varisai* in *mayamalavagoulai*, will tire the students very soon. I do not recommend shortening the training period but I do recommend speeding up the teaching processes to enable him to become fit for performances.

In my considered opinion, only those who have music potential can be accepted as a student. Sure, there are a few, who with a superficial and short training, do perform; that music will, however, lack the depth of a basic foundation. It is also equally likely, that some competent students of music, with proper foundation and training and possessing all the requisite qualities will yet fail to make the grade. This depends upon personal luck.

I would like to mention a second important matter. I feel that the method used for voice training and those used for playing instruments are not necessarily the same. In fact, for instruments, the fingering technique is very important. No matter how well trained a person is, when he goes to a teacher, the teacher will start again from scratch. In this connection I would like to mention an incident I have heard. There was a well trained and good performer on the violin named Vadivelu Pillai. He was a competent musician and a good performer and had participated in performances. He was placed under Govindaswamy Pillai for further training. However Govindaswamy Pillai apparently told him not to play any music but only to watch and hear him play. Further, Govindaswamy Pillai promised to teach him, only when he, i.e., Govindaswamy

Pillai felt like teaching. It naturally tried Vadivelu Pillai's patience greatly. He could neither play nor learn. In sheer anger, he left. I recount only to emphasise that, where training in musical instruments are concerned, the priorities differ.

I would further like to point out that one cannot reproduce on the *vina* exactly that which the voice does. For example, the first fret in the *vina* on the fourth string is *suddha rishabham*. However, while playing *mayamalavagoulai* exercises the *vainika* or the *vina* student normally produces the *suddha rishabham* on the third string at the *sadjam* fret. In so doing, there is a break in the continuity of the sound. Similar situations indicate, the loss of continuity of the sound in *vina* technique. This is unlike the vocal technique. So my observation is that in order to imitate the voice completely the *vainikas* have their own methods; vocal methods are of one kind, the *vina* methods are another. Both the media have their own respective limitations. For instance, on the *vina*, it is possible to produce two *svaras* simultaneously. Also, the total range can be extended to a large extent because of the number of strings and frets. Both these are not possible in a human voice. Hence I limit my observations to only vocal music.

The practice of *varnam* is a preparation for singing *neraval* later. While singing *varnams* in double speed, we strictly adhere to the exact placement of the words in relation to *talam*. Later while singing *neraval* this exactitude must be reflected in the way we handle the words in relation to *talam*. Today, in *neraval* singing, many singers do not follow these principles. Though such singing may be considered effective, either because of voice quality or other expertise, I still consider it non-traditional.

I have shared, with you all, my thoughts on *abhyasaganam* which I have gathered through my experiences. I have suggested some changes in the body of early exercises. I do not demand that everyone should follow my method. You may accept it or not. Each one is entitled to his own methods.

(Contd. from page 1)

Sampradaya was greatly blessed by the visit of Swami Dayananda Saraswathi to the institution. Swamiji was much impressed with Sampradaya's activities and its enthusiasm for archival work. He showed great interest in listening to some of the archival recordings.



Dr. Bhamu Rajagopal and Sri. B. Madhavan (members of the Governing Body) receiving Swami Dayananda

ARCHIVE/LIBRARY

AUDIO SECTION

Sampradaya's Archive has been growing by way of donations/loan and Sampradaya's concert. Between January and March the Archives has the following additions;

- a) 193 spools donated by Sri Balram Nadhan containing performances of Sri Namagiripettai, Ariyakudi, Lalgudi, Chembai and other musicians.
- b) Two hours of *harikathakalaksepam* by Ku. D. Umamaheswari organised by Sampradaya.

BOOK SECTION

Sampradaya is preparing compact 'Profiles' from the transcripts of Sampradaya's interviews of



Swamiji listening to archival recordings.

musicians/composers; these cover their biographical details, genealogy (*sangita parampara*), career highlights, photographs from the Archive, references from the book section and audio material. Visitors to the library have appreciated these 'Profiles' and for the research



Some of Sampradaya's regular visitors.

scholars there is of course, the full transcript material of the interviews available in the library.

The library has grown and has a rich and varied collection of 700 books in different languages viz. Tamil, English, Telugu, Kannada, Malayalam and Sanskrit.

SAMPRADAYA

July 1991

Newsletter 4

Sampradaya had scheduled in May, two concerts of Tanjavur Sankara Iyer. Sri Sankara Iyer is not only a renowned musician, but also a composer of great merit. On the first day of the concert (17th May, 1991), he presented compositions of Tyagaraja, Syama Sastri, Dikshitar as well as a couple of rare compositions of Melattur Venkatarama Sastri. The second day (18th May 1991) was devoted to his own compositions. On both occasions he was ably assisted by Sri V. Thyagarajan (violin) and Dr. T.K. Murthy (mrdangam). On both days the auditorium was packed and many musicians attended the concerts since they hold Sri Sankara Iyer in high esteem.

As a follow up of its *abhyasaganam* seminar, Sampradaya documented some very rare *gitams* and a rare *varnam*, all sung by Sangita Kalanidhi Smt. T. Brinda. This documented material will be available in the library for musicians and serious students of music.

Sampradaya has scheduled the flute prodigy Master Shashank's concert on July 5th. His music will be documented from time to time till 1995. On July 14th, Sampradaya will be organising an evening of Irayimman Thampi's compositions rendered by Sangita Vidvan Palai Sri C.K. Ramachandran of Trivandrum. This concert as well as the second concert of Tanjavur Sri Sankara Iyer are part of Sampradaya's documentation of *Krti* by past and contemporary composers.

Sophisticated audio equipment from suppliers abroad has finally arrived at Sampradaya. As a matter of fact Sampradaya was able to use some of the equipment for Tanjavur Sri



Tanjavur Sankara Iyer in Sampradaya concert

Sankara Iyer's concert and the documentation of Sangita Kalanidhi Smt. T. Brinda.

This issue of the Newsletter carries Sangita Kalanidhi Sri K.S. Narayanaswamy's paper presented during the *abhyasaganam* seminar. His paper was in Tamil; it has been translated and edited for this publication.

The members of the governing body and staff of Sampradaya received a sad news in May, Smt. Savithri Rajan who was one of those responsible for starting Sampradaya, passed away. Her last participation in Sampradaya activities was when she presided over the fourth day concert (June 19th, 1990) of the Veenai Dhanammal Bani workshop. The english translation of the extracts from her speech on that day is on page 4.

OBITUARY : SMT. SAVITHRI RAJAN

Smt. Savithri Rajan, who was one of the few direct links with the music of Veenai Dhanammal, passed away on 6th May, 1991 in Madras. She was 83. She is survived by three daughters.

Sampradaya records with deep regret the death of Smt. Savithri Rajan. She was the inspiration for the starting of Sampradaya and contributed much to its growth. Smt. Savithri Rajan cherished throughout her life, the privilege of having learnt music directly under two great maestros, namely, Veenai Dhanammal and Tiger Vardachariar.

Though she gave no public performances, she never refused in sharing her knowledge and experience in the music field and taught music to a few devoted students. Smt. Savithri Rajan along with Mr. Michael Nixon, an American student of Indian music, has published a book titled *Sobillu Saptaswara* which contains *svaravali*, *gitam*, *prabandham* and *suladi* with notations. Sampradaya hereby records her contribution to Karnatic music.

SANGITA KALANIDHI SRI K.S. NARAYANASWAMY AT THE ABHYASAGANAM SEMINAR

Music is a facet of Saraswati, the Goddess of Learning. We know of great men who have learnt the art in the traditional manner and attained immortality; foremost among them is Purandaradasa, whom we all claim as *Sangita Pitamaha*. The beginners' exercises in music such as *saralivarisai*, *jantavarisai*, *alamkaram*, *gitam*, *suladi* etc. are said to be his creations. Later, Sri Venkatamakhi, minister in the Tanjore court and a scholar, also composed many *gitams*, *thayam* and *prabandham* for early music teaching and learning. There are, however, varied opinions about the date of these compositions.

I will express my views on the *abhyasaganam*, based on my training and experience. Music learning starts with *sarali*, *jantai* and proceeds systematically through *alamkaram*, *gitam*, *varnam* and *kirtanai*. The *sarali* and other exercises are generally in *mayamalavagoula* *ragam*. There are differences of opinion and discussions about this. According to some, this tradition, (exercises in *mayamalavagoula*) came into being only for instruments such as the *vina*, and not for the voice. But we do not easily shake off our tradition. Hence this matter has remained only at the discussion level; none has come forward with an alternative.

The methods of music practice undergo subtle changes from time to time, but introduction of conscientious changes should take into consideration the need and validity of the change.

Some teachers have differentiated between the early lessons for the voice and those for the instruments; for example, the sitar lessons in north India. We are aware of the ancient dictum, *gitanugatam vadyam*, which we have been following in the Karnatic tradition. In the matter of music practice, it is seen that the voice and the *vina* have the same repertory. This can be seen clearly in statements such as "the *vainika* plays well, it sounds so much like a voice" and "the music is beautiful and sounds like a good *vina*". Our ancients also suggested that vocalists must have knowledge of *vina* playing and the *vainika* should know singing.

The problem before us is to evaluate the music practice prevailing today. Does the present day music practice equip the students to grasp the individual classic karnatic *ragas* such as *todi*, *kamboji*, *kalyani*, *bhairavi*, *sankarabharanam* etc.? Does it equip them to appreciate the similarities and differences among these *ragas*? If not, then it is time we look into this problem.

With this background I would like to suggest the following: Beginners in music should learn from their teachers to sing simple songs of the *bhajana* tradition. These traditional songs are simple in structure and embody the essence of their respective *ragas*. Through this the students will acquire knowledge of *ragas* as well as *talas*. After this training each student may be trained according to his or her individual capacity.

A few decades ago the tradition of *bhajana* was part of temple festivities, when these *bhajanas* were rendered by great musicians; they left an indelible impression on the minds of the listeners, including youngsters. These opportunities are rare today. Hence my suggestion that we include these small simple songs as part of *abhyasaganam*.

Gamakas are a characteristic feature of music. These must be handled in an expert fashion according to the profile of each *raga*; if used indiscriminately, it will result in lowering the quality of our music.

Just as the basic *sruti* is decided according to the quality of individual voices, so also the choice of tempi should suit the natural capacity of the students. Infants first learnt to speak the language they hear around them; learning grammar comes only later. Knowledge of connotative meanings inherent in the words of the language is also acquired while speaking the language; this is what we define as *lakshya*. Similar *lakshya* in recognising the individual 'ethos' of different *ragas* should be acquired. The *svaras* themselves do not give a total picture of the *ragas*. This can be acquired through listening often to masters. This exposure to masters' rendition of *ragas* will bring

an innate understanding of the profile and the nature of the *ragas*. They should listen to the masters, singing simple songs, *bhajan*s, *sloka*s, the verses of Thayumanavar, the *tevar*ams of the four *nayanmars* etc. to improve their understanding of the *ragas*. Today even well trained singers and instrumentalists find it difficult to understand some of our traditional *ragas* such as *suruti*, *yadukulakambhoji*, *dhanyasi* etc. The reason for this is the lack of *lakshya* in their *abhyasaganam*.

There has been much discussion about the respective merits of *gurukula* training and institutional training. Some extol the *gurukula* method and do not accept institutional training method. Both kinds of training can be effective, if conducted well.

In 1929, Raja Sir Annamalai Chettiar established the Annamalai University; my *guru* was in charge of the music department. I take great pride in mentioning that I was the first successful student to pass out of the University. I describe below the way my *guru* conducted the music department. This will really show that institutions can be as good or even better than *gurukulavasam*. The Annamalai college was headed by Sri Sabesayyar, the disciple of Mahavaidyanatha Sivan and descendent of Pallavi Doraiswami Iyer. The other masters were Tanjore Ponniah Pillai who taught vocal music and instrument playing, Dasamangalam Sri Subramanya Iyer who taught *vina* and Madurai Subramanya Iyer who taught

violin. All these teachers belong to the *sis*hya *parampara* of Tyagaraja, Dikshitar, and Syama Sastri, and had the opportunity of hearing great masters of their times. Hence their repertoire was authentic. For us students, their expertise and experience in music was a boon.

Before the Annamalai college of music was affiliated to the Annamalai University, the management was under a committee, consisting of Sri A.C. Ramanujachariar, Sri W. Doraiswami Iyengar, Kirtanachariar Sri Srinivasa Iyengar, Hindu Sri K.Rangaswami Iyengar and Sri N.V. Raghavan. These members maintained a highly disciplined approach towards the management. The way they managed the school and the way they treated the teachers and students of the institution were exemplary and a model. They rarely interfered in the administration. If musical institutions are run with such an ambience, there will be no question of the standard of music going down. There was a calm atmosphere around, which was most suitable for teaching and learning music. Our teachers treated each one of us students as their own. With parental love and strict discipline they regulated not only our music education, but also our daily activities.

It was mandatory for every vocal student to learn to play the *vina*. Students were also expected to attend, besides their own classes, other classes, to benefit by listening. If I have acquired some depth in my musical knowledge and am able to clearly describe the nature and scope of different *ragas* and have an authentic repertoire, it is only due to my teachers' affectionate but disciplined method of teaching. Mandatory *vina* learning was only to prove that the musical doubts can be explained away through the instrument.

The *mrdangam* classes were conducted by our teacher Sri Ponniah Pillai. We would attend his classes when we did not have any other class. That is how I have acquired enough proficiency in *mrdangam* playing for accompanying in a concert. However, since that interfered with my *vina* practice, I did not continue it. I could elaborate further on my college, but I stop here. If institutions with first rate teachers and committed and effective management can be created, the students in such institutions will surely be blessed.



Sangita Kalanidhi K.S. Narayanaswamy (left) with Sangita Kalanidhi Semmangudi Srinivasa Iyer at the abhyasaganam seminar

**Savithri Rajan's speech at Veenai
Dhanammal Bani workshop concert on
June 19, 1990**

Greetings to one and all who have assembled here, to the kalanidhis, eminent vidvans and rasikas.

I am not used to this hot weather conditions. Because they entreated me, I came here to talk. My memories, especially of music may not be known to you all. I don't think any of you here belong to my generation. My intention is to share with you all my sweet memories of music of those good old days and especially of Brinda. *Sampradaya* means *sam + pradade, na mama*. We give it away in its entirety (*samyata*). We won't have the heart to give away wealth; but knowledge we must give completely, wholeheartedly. I liked the name *Sampradaya Pradarsini* when I read the book. I thought it was a good name for this archival establishment; *Sampradaya* sounded suitable. Sankaran spoke about my work, but Sankaran started it all. He should be mentioned first. He only told us how to do everything; whom to meet, where to go. He is a veritable walking encyclopedia of music. You all have been observing it in the last four days. They have taught the bani in an exemplary manner and the students have imbibed it all. In our traditional music this word *bani* conveys an important concept. It is Dhanammal's *bani*, we all see its flavour here.

Music is aural, it is enjoyed through the ear. Dhanammal used to mention about music which is spoken; everyone knows this joke: "She talks music, is it?", Dhanammal used to parody. So music should not be spoken; it must be sung.

The year was 1918, I think, Brinda was 6 or 7 years old, I don't remember exactly. Dhanammal's youngest daughter, Kamakshi came with Brinda and Muktha; Muktha was 5 years old then. Brinda sang "*Chetulara sringara*". That exclusive *bani*



Smt. Savithri Rajan at the Veenai Dhanammal Bani workshop concert

was typically present in it. She sang beautifully.

Those days we did not know about prodigies. Children of 6 or 7 years used to sing splendidly. They were very knowledgeable about music. Listening is one of the most important facets of learning music, you must sing only after you have listened to the music of great masters, singing the correct version. The children of 5 or 6 years used to sing whatever they heard. They would have *sruti-suddham* and correct *svarasthanam*. They were all very talented, but they were not called prodigies in those days.

I tell the students of the workshop that they have been served with a well-prepared sweet, *badam kheer* on a platter. Otherwise you can't learn it in six months, not even in six years; that is why they have given it to you as *badam kheer*, cooked and ready to drink. You must cherish it, not corrupt it in any manner. It is yours to keep it as such; Only then the *bani* will be preserved. It is a great wonderful *bani*; they have preserved it well and are able to offer it to you.

Sampradaya is very fortunate. In the same way these students are very fortunate, Madras is also very fortunate. These students must preserve and cherish it very well. That is all that was wanted.

SAMPRADAYA

October 1991

Newsletter 5

Our Newsletter is one year old. There has been some teething troubles; some still continue. However, Sampradaya is determined to overcome the difficulties and make the future issues of the Newsletter better in format and content.

Our well-wishers continue to send suggestions for making the newsletter more comprehensive. One such suggestion was to reprint materials pertaining to music from issues of old newspapers. The Hindu, Madras, has been publishing about music and musicians for the last so many decades. Sampradaya approached and got the necessary permission from the Hindu to reprint some of the articles published in yesteryears. So we have on page four an article from an old Hindu.



Young Shashank on the stage

This issue of the Newsletter features an edited version of the extempore speech made by late Sangita Kalanidhi Smt.M.L. Vasanthakumari during Sampradaya's Abhyasaganam Seminar.

Sampradaya is planning a three-day documentation session of the different schools of

mrdangam repertory. It hopes to organise this sometime in November. In the meantime it is busy interviewing old masters of this instrument.

The late Sri.Rangaramanuja Iyengar is well remembered for his *Kritimanimalai* volumes, in which he had tried elaborate descriptive notation to express the subtle nuances of melody. Sampradaya will be presenting his daughter Smt.Padma Varadan's *vina* concert; her concert will illustrate some of these notated songs through her performance.

Young Shashank's flute concert was well attended and much appreciated. *Rasikas* repeatedly expressed admiration for the classicism of the young artist. The press was all in praise; we quote a few lines from the Indian Express of 12 July, 1991: "The miracle of flute genius Shashank's evolution goes on. His concert for "Sampradaya" at the Kasturi Srinivasan Hall had such a timeless serenity, enchantment and rich content as to make him a dazzling but not an extravagant genius ...".

Palai Sri C.K. Ramachandran's concert of Irayiamman Thampi's (1782-1856) compositions was very well attended. Many were surprised that a full karnatic concert could be performed with only Thampi's compositions.

One of Sampradaya's project has been to document the music of traditional dance-dramas, especially that of *kuravanjis*. It was able to document the songs of *Azhagar Kuravanji*, a very well-known composition of Kavi Kunjara Bharati (1810-1894). The songs were rendered by Bharati's descendant Sri.K.Nagamani and his family members. Not long after the documentation, Sampradaya received the sad news of Sri.Nagamani's demise. He was so very keen to complete the documentation for Sampradaya; he fulfilled his desire.

Sangita Kalanidhi Smt. M.L.Vasantha Kumari

My respects to all *vidvans*. Some of you are well-known singers and others well-known instrumentalists. All of you are senior to me in age and experience. Hence, I request you not to evaluate my talk as presumptuous and also excuse me if there is anything improper.



Smt. Vasanthakumari making a point at the seminar; Smt. Brinda is on her right

My first point is about *gurukulavasam*; it is in dire straits. Nobody comes for *gurukulavasam* these days. They want a general education. Senior musicians such as Semmangudi, KVN, Maharajapuram Viswanatha Iyer, have become great *vidvans* because of their training in *gurukulavasam*. That is my conclusion.

Today, in institutions, there are three years, four years or five years syllabi to complete. We are in a hurry to finish the syllabus. This has been my experience in Tirupati (Venkateswara University). This brings us to the selection of teachers for music. If you compare the standard maintained in the past at the Central College of Carnatic Music with those of today, you would see the point I am making. There seems to be confusion and controversy among teachers themselves. We know great *vidvans* like Musiri Subramania Iyer, Sri Rao (Sandhyavandanam Srinivasa Rao), and others like them, taught in the institution in the past. I do not mean to imply that the present day teachers are not knowledgeable, but controversies have crept in.

Musicians' profession is performance; we have to cater to all possible requirements. For instance *kannadigas* demand only *kannada*, *tamilians* only *tamil* and so on. It is futile to include *tamil* songs in a concert that we

give in Andhra Pradesh. Nowadays we have a mixed repertory in music concerts. There is a *varnam*, some *kritis*, a *ragam* and *pallavi*; then the trend is to sing "light" music such as *bhajans* etc..

Students today appear to have less patience to go through *abhyasaganam*, such as *sarali*, *alamkaram* etc.. They expect to learn some light *hindustani bhajans* immediately on starting their training, or they expect you to teach them something they have listened to on the radio. It is rare to find a student who respects the teacher's timetable. True, there are a few, who dedicate their life to music learning and performance, but as I said, they are rare. Music performance must not be made a way of earning only. One must have interest and commitment to the creative, artistic aspect of it or else it is a waste. Our attempting to train students who have no commitment will be comparable to peeling fibres out of stones.

It is important that the basic *sruti* of each student must be chosen according to the voice quality and range. It is important to develop the lower octave in singing. My father spent some time in Hyderabad with Ustad Inayat Hussein Khan. Ustad ~~would~~ would require my father to hold one single note (i.e. the *mandra shadja* or *kharaj* as the *hindustani* musicians call it) for long stretches of time. Such practice is essential.

It is important that the students have at least some *laksya* knowledge. We know in the past a few have performed well with only *laksya* knowledge. For instance, Kittappa (S.G. Kittappa of the stage) was famous for his *raga* rendition based purely on his *laksya* knowledge. *Laksya* is the basis over and above which *laksana* becomes meaningful. However, students today, in colleges, are taught *laksana* at the very beginning. This is done so to complete the syllabus. Recently I was in Tirupati college which has a post-graduate course. They have included *ragam-tanam-pallavi* in their syllabus. A student was examined. The student sang the *pallavi* in three speeds of *laya* and could go no further. When asked, the reply was that he cannot sing any further. Should such a student be promoted? Or, should one promote them just to get rid of them? Such difficulties constantly arise. Similarly, students with "light" voice also try to learn to

at the Abhyasaganam Seminar.

sing classical *ragams* like *bhairavi* and *sahana*. Their efforts in these *ragas* result in the dilution of the classicism. Doubts and questions arise, Why cannot these *ragas* be sung in this fashion? Why need it be traditional? Who made this tradition? After all we do not sing the Tyagaraja *krti* in the way he made them. The melodies of these songs keep changing. It is also true that we do not have authentic music for Purandaradasa *padas*.

However, practising many compositions of the Trinity in any one *raga* will give us, the required musicianship to improvise *alapana* and *kalpanasvaras* in that *raga*; e.g., one should learn thirty to forty *krtis* in *todi*. This will help us acquire a total profile of the *raga*; it will suggest patterns of *raga alapana*, building up *svarakalpana*, use of *madhyasthayi*, to begin *alapana* at *tara sadja* or in *mandram*, handle *madhyama kala*, or *chowka kalam*, so on and so forth. Compositions of these composers have become a great treasure. These composers lived only 150 years ago and their direct *guru-sisya parampara* is alive.

I teach at the post-graduate level (Tirupati) as well as beginners classes (Rishi Valley School). I find teaching beginners simple songs from the Trinity's repertory, is necessary in schools before starting *abhyasaganam*. Also, teaching young students the *sarali* exercises in many *ragas* such as *sankarabharanam*, *kalyani* and *karaharapriya* is very effective. After the *sarali*, they have to be taught *alankaram*, *gitam* and *varnam*. By learning *gitam*, they become aware of many *ragas*. The students should be required to sing the *varnams* in *akaram*. *Akara* practice is considered very important. My father used to tell me frequently about Konerirajapuram Vaithyanatha Iyer, whose voice was "rough". It appears that when Koneri sang for Tirukko-dikaval Krishna Iyer, the latter told Koneri that he needs to practise a lot. Koneri is said to have practised for three years after that and made his voice malleable and agile. I have heard my father and other elders say that *akaram* practice for a full-fledged voice is most important.

Coming to the post-graduate teaching, there are many constraints. For instance, in Tirupati, the syllabus has *ragas* such as *bindumalini* and *ganamurti*. It does not include

any well-known *ragas* such as *bhairavi*, *sankarabharanam*, *todi* etc.. I mentioned to the authorities that the syllabus has to be changed. This syllabus has been followed for the last thirty years. This shows what care should be taken to make a proper syllabus.

Music education at college level should be at least for five years. The students' voices are all different. Some have a reach upto the *gandharam* in the *tara* octave; some can reach the *pancamam*. Good *sudhasvara* practice will allow singing for a long time below *adharasadj*. There is no doubt our karnatic music is *gamakam*-oriented, yet we need pure *svaras* too. It helps in correctly rendering individual *svaras*. There should be a mutual understanding between the *guru* and the *sisya*. If ten students come, only one or two grow to become good ~~singers~~ singers.

The students listen to many kinds of music and mould their voices. But they develop a *bani* of their own. With this *bani* and their own individual experience, they become creative and innovative. This depends on their knowledge and intelligence. Their interest should be in music alone; no other distractions should be there. Everyone learns what his voice can accommodate. There is also a traditional strain running through it. Maharajapuram Viswanatha Iyer learnt many new *ragas* from the north and sang them. But he had a traditional base upon which he built them. Bhimsen Joshi's advice is worth following. According to him we should absorb all the good things we find in others and make it our own. There is nothing wrong in this.

Tambura tuning should be mastered very well by the students. I have seen when KVN and others sang with their *guru*, they used to take complete charge of the tuning of the *tambura*.

It was once said that 1940 to 1965 was the golden age of music. All the great masters lived and sang then. I am talking of people who are no more. The tapes of their music will be of immense help to the students. Some songs have been sung by musicians in a superb manner.

ARCHIVE/LIBRARY

Sampradaya archive has been enriched with the additions of the following:

Six hours of Tanjavur Sri. Sankara Iyer, singing both his own compositions as well as those of the *Mummurti*.

One hour of Sangita Kalanidhi Smt. T. Brinda, rendering from *abhyasaganam* repertory.

One and one half hours of Master Shashank's flute concert.

Three hours of Irayiamman Thampi's compositions rendered by Palai Sri. C.K. Ramachandran.



Palai Sri C.K. Ramachandran

One hour of interview with Palai Sri. C.K. Ramachandran.

Two hours of *Azhagar Kuravanji* of Kavi Kunjara Bharati rendered by Sri. K Nagamani and his family members.



Late Sri. K. Nagamani

The library has for its music lovers, copies of the above and the following additions:

Three and a half hours of Maharajapuram Sri. Santhanam.

Four hours of Sri.T.R. Mahalingam.

from *THE HINDU* of yesteryears . . .

SOUTH INDIAN MUSIC: MORE LIVING COMPOSERS (By Mr. C. R. SRINIVASA IYENGAR, B.A.)

SRINIVASACHARIAR OF NERUR

Srinivasachariar of Nerur, now of Madras, is, in fact, not so much known in the professional world as his talent and work entitle him to. From what I know of him as a singer and violinist, and composer, I can fairly say that in point of range and depth, he occupies the very first place. He places to his credit eight geetas, in the standard mela ragas; a swarajati in Bilahari, what is more rare and unexpected, varnas in about hundred ragas, most of them unknown to the present day as also to the musicians of a past age. Further he has pieces in the seventy-two mela ragas of Venkatamakhi; Pancharatnas on the line of Sri

Thyagayya: a Sapta Thala raga malika: a raga malika taking in the twelve sacred names of Vishnu; twenty javalis, about five hundred kritis in various ragas; keerthanas in praise of the deities, about 30 in number of the hundred and eight sacred shrines of Vishnu: tillanas in Todi and Kanada; Mangalam in Sourashtra, Surati and Madhyamadhi: about hundred stanzas of the Alvars set to music: a curious piece in hundred and eight talas and hundred and eight ragas arranged in eighteen chakras. Verily a large bid for recognition and appreciation. He is at present the music master in Lady Willingdon's Training College, Madras.

27 December, 1931

SAMPRADAYA

July 1991

Newsletter 4

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Tanjavur Sankara Iyer in Sampradaya concert

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Though she gave no public performances, she never refused in sharing her knowledge and experience in the music field and taught music to a few devoted students. Smt. Savithri Rajan along with Mr. Michael Nixon, an American student of Indian music, has published a book titled *Sobillu Saptaswara* which contains *svaravali*, *gitam*, *prabandham* and *suladi* with notations. Sampradaya hereby records her contribution to Karnatic music.

SANGITA KALANIDHI SRI K.S. NARAYANASWAMY AT THE ABHYASAGANAM SEMINAR

Music is a facet of Saraswati, the Goddess of Learning. We know of great men who have learnt the art in the traditional manner and attained immortality; foremost among them is Purandaradasa, whom we all claim as *Sangita Pitamaha*. The beginners' exercises in music such as *saralivarisai*, *jantavarisai*, *alamkaram*, *gitam*, *suladi* etc. are said to be his creations. Later, Sri Venkatamakhi, minister in the Tanjore court and a scholar, also composed many *gitams*, *thayam* and *prabandham* for early music teaching and learning. There are, however, varied opinions about the date of these compositions.

I will express my views on the *abhyasaganam*, based on my training and experience. Music learning starts with *sarali*, *jantai* and proceeds systematically through *alamkaram*, *gitam*, *varnam* and *kirtanai*. The *sarali* and other exercises are generally in *mayamalavagoula* *ragam*. There are differences of opinion and discussions about this. According to some, this tradition, (exercises in *mayamalavagoula*) came into being only for instruments such as the *vina*, and not for the voice. But we do not easily shake off our tradition. Hence this matter has remained only at the discussion level; none has come forward with an alternative.

The methods of music practice undergo subtle changes from time to time, but introduction of conscientious changes should take into consideration the need and validity of the change.

Some teachers have differentiated between the early lessons for the voice and those for the instruments; for example, the sitar lessons in north India. We are aware of the ancient dictum, *gitanugatam vadyam*, which we have been following in the Karnatic tradition. In the matter of music practice, it is seen that the voice and the *vina* have the same repertory. This can be seen clearly in statements such as "the *vainika* plays well, it sounds so much like a voice" and "the music is beautiful and sounds like a good *vina*". Our ancients also suggested that vocalists must have knowledge of *vina* playing and the *vainika* should know singing.

The problem before us is to evaluate the music practice prevailing today. Does the present day music practice equip the students to grasp the individual classic karnatic *ragas* such as *todi*, *kamboji*, *kalyani*, *bhairavi*, *sankarabharanam* etc.? Does it equip them to appreciate the similarities and differences among these *ragas*? If not, then it is time we look into this problem.

With this background I would like to suggest the following: Beginners in music should learn from their teachers to sing simple songs of the *bhajana* tradition. These traditional songs are simple in structure and embody the essence of their respective *ragas*. Through this the students will acquire knowledge of *ragas* as well as *talas*. After this training each student may be trained according to his or her individual capacity.

A few decades ago the tradition of *bhajana* was part of temple festivities, when these *bhajanas* were rendered by great musicians; they left an indelible impression on the minds of the listeners, including youngsters. These opportunities are rare today. Hence my suggestion that we include these small simple songs as part of *abhyasaganam*.

Gamakas are a characteristic feature of music. These must be handled in an expert fashion according to the profile of each *raga*; if used indiscriminately, it will result in lowering the quality of our music.

Just as the basic *sruti* is decided according to the quality of individual voices, so also the choice of tempi should suit the natural capacity of the students. Infants first learnt to speak the language they hear around them; learning grammar comes only later. Knowledge of connotative meanings inherent in the words of the language is also acquired while speaking the language; this is what we define as *lakshya*. Similar *lakshya* in recognising the individual 'ethos' of different *ragas* should be acquired. The *svaras* themselves do not give a total picture of the *ragas*. This can be acquired through listening often to masters. This exposure to masters' rendition of *ragas* will bring

an innate understanding of the profile and the nature of the *ragas*. They should listen to the masters, singing simple songs, *bhajan*s, *sloka*s, the verses of Thayumanavar, the *tevarams* of the four *nayanmars* etc. to improve their understanding of the *ragas*. Today even well trained singers and instrumentalists find it difficult to understand some of our traditional *ragas* such as *suruti*, *yadukulakambhoji*, *dhanyasi* etc. The reason for this is the lack of *lakshya* in their *abhyasaganam*.

There has been much discussion about the respective merits of *gurukula* training and institutional training. Some extol the *gurukula* method and do not accept institutional training method. Both kinds of training can be effective, if conducted well.

In 1929, Raja Sir Annamalai Chettiar established the Annamalai University; my *guru* was in charge of the music department. I take great pride in mentioning that I was the first successful student to pass out of the University. I describe below the way my *guru* conducted the music department. This will really show that institutions can be as good or even better than *gurukulavasam*. The Annamalai college was headed by Sri Sabesayyar, the disciple of Mahavaidyanatha Sivan and descendent of Pallavi Doraiswami Iyer. The other masters were Tanjore Ponniah Pillai who taught vocal music and instrument playing, Dasamangalam Sri Subramanya Iyer who taught *vina* and Madurai Subramanya Iyer who taught

violin. All these teachers belong to the *sishya parampara* of Tyagaraja, Dikshitar, and Syama Sastri, and had the opportunity of hearing great masters of their times. Hence their repertoire was authentic. For us students, their expertise and experience in music was a boon.

Before the Annamalai college of music was affiliated to the Annamalai University, the management was under a committee, consisting of Sri A.C. Ramanujachariar, Sri W. Doraiswami Iyengar, Kirtanachariar Sri Srinivasa Iyengar, Hindu Sri K.Rangaswami Iyengar and Sri N.V. Raghavan. These members maintained a highly disciplined approach towards the management. The way they managed the school and the way they treated the teachers and students of the institution were exemplary and a model. They rarely interfered in the administration. If musical institutions are run with such an ambience, there will be no question of the standard of music going down. There was a calm atmosphere around, which was most suitable for teaching and learning music. Our teachers treated each one of us students as their own. With parental love and strict discipline they regulated not only our music education, but also our daily activities.

It was mandatory for every vocal student to learn to play the *vina*. Students were also expected to attend, besides their own classes, other classes, to benefit by listening. If I have acquired some depth in my musical knowledge and am able to clearly describe the nature and scope of different *ragas* and have an authentic repertoire, it is only due to my teachers' affectionate but disciplined method of teaching. Mandatory *vina* learning was only to prove that the musical doubts can be explained away through the instrument.

The *mrdangam* classes were conducted by our teacher Sri Ponniah Pillai. We would attend his classes when we did not have any other class. That is how I have acquired enough proficiency in *mrdangam* playing for accompanying in a concert. However, since that interfered with my *vina* practice, I did not continue it. I could elaborate further on my college, but I stop here. If institutions with first rate teachers and committed and effective management can be created, the students in such institutions will surely be blessed.



Sangita Kalanidhi K.S. Narayanaswamy (left) with Sangita Kalanidhi Semmangudi Srinivasa Iyer at the *abhyasaganam* seminar

**Savithri Rajan's speech at Veenai
Dhanammal Bani workshop concert on
June 19, 1990**

Greetings to one and all who have assembled here, to the kalanidhis, eminent vidvans and rasikas.

I am not used to this hot weather conditions. Because they entreated me, I came here to talk. My memories, especially of music may not be known to you all. I don't think any of you here belong to my generation. My intention is to share with you all my sweet memories of music of those good old days and especially of Brinda. *Sampradaya* means *sam + pradade, na mama*. We give it away in its entirety (*samyata*). We won't have the heart to give away wealth; but knowledge we must give completely, wholeheartedly. I liked the name Sampradaya Pradarsini when I read the book. I thought it was a good name for this archival establishment; Sampradaya sounded suitable. Sankaran spoke about my work, but Sankaran started it all. He should be mentioned first. He only told us how to do everything; whom to meet, where to go. He is a veritable walking encyclopedia of music. You all have been observing it in the last four days. They have taught the bani in an exemplary manner and the students have imbibed it all. In our traditional music this word *bani* conveys an important concept. It is Dhanammal's *bani*, we all see its flavour here.

Music is aural, it is enjoyed through the ear. Dhanammal used to mention about music which is spoken; everyone knows this joke: "She talks music, is it?", Dhanammal used to parody. So music should not be spoken; it must be sung.

The year was 1918, I think, Brinda was 6 or 7 years old, I don't remember exactly. Dhanammal's youngest daughter, Kamakshi came with Brinda and Muktha; Muktha was 5 years old then. Brinda sang "*Chetulara sringara*". That exclusive *bani*



Smt. Savithri Rajan at the Veenai Dhanammal Bani workshop
concert

was typically present in it. She sang beautifully.

Those days we did not know about prodigies. Children of 6 or 7 years used to sing splendidly. They were very knowledgeable about music. Listening is one of the most important facets of learning music, you must sing only after you have listened to the music of great masters, singing the correct version. The children of 5 or 6 years used to sing whatever they heard. They would have *sruti-suddham* and correct *svarasthanam*. They were all very talented, but they were not called prodigies in those days.

I tell the students of the workshop that they have been served with a well-prepared sweet, *badam kheer* on a platter. Otherwise you can't learn it in six months, not even in six years; that is why they have given it to you as *badam kheer*, cooked and ready to drink. You must cherish it, not corrupt it in any manner. It is yours to keep it as such; Only then the *bani* will be preserved. It is a great wonderful *bani*; they have preserved it well and are able to offer it to you.

Sampradaya is very fortunate. In the same way these students are very fortunate, Madras is also very fortunate. These students must preserve and cherish it very well. That is all that is wanted.

SAMPRADAYA

October 1991

Newsletter 5

Our Newsletter is one year old. There has been some teething troubles; some still continue. However, Sampradaya is determined to overcome the difficulties and make the future issues of the Newsletter better in format and content.

Our well-wishers continue to send suggestions for making the newsletter more comprehensive. One such suggestion was to reprint materials pertaining to music from issues of old newspapers. The Hindu, Madras, has been publishing about music and musicians for the last so many decades. Sampradaya approached and got the necessary permission from the Hindu to reprint some of the articles published in yesteryears. So we have on page four an article from an old Hindu.



Young Shashank on the stage

This issue of the Newsletter features an edited version of the extempore speech made by late Sangita Kalanidhi Smt.M.L. Vasanthakumari during Sampradaya's Abhyasaganam Seminar.

Sampradaya is planning a three-day documentation session of the different schools of

mrdangam repertory. It hopes to organise this sometime in November. In the meantime it is busy interviewing old masters of this instrument.

The late Sri.Rangaramanuja Iyengar is well remembered for his *Kritimanimalai* volumes, in which he had tried elaborate descriptive notation to express the subtle nuances of melody. Sampradaya will be presenting his daughter Smt.Padma Varadan's *vina* concert; her concert will illustrate some of these notated songs through her performance.

Young Shashank's flute concert was well attended and much appreciated. *Rasikas* repeatedly expressed admiration for the classicism of the young artist. The press was all in praise; we quote a few lines from the Indian Express of 12 July, 1991: "The miracle of flute genius Shashank's evolution goes on. His concert for "Sampradaya" at the Kasturi Srinivasan Hall had such a timeless serenity, enchantment and rich content as to make him a dazzling but not an extravagant genius ...".

Palai Sri C.K. Ramachandran's concert of Irayiamman Thampi's (1782-1856) compositions was very well attended. Many were surprised that a full karnatic concert could be performed with only Thampi's compositions.

One of Sampradaya's project has been to document the music of traditional dance-dramas, especially that of *kuravanjis*. It was able to document the songs of *Azhagar Kuravanji*, a very well-known composition of Kavi Kunjara Bharati (1810-1894). The songs were rendered by Bharati's descendant Sri.K.Nagamani and his family members. Not long after the documentation, Sampradaya received the sad news of Sri.Nagamani's demise. He was so very keen to complete the documentation for Sampradaya; he fulfilled his desire.

Sangita Kalanidhi Smt. M.L.Vasantha Kumari

My respects to all *vidvans*. Some of you are well-known singers and others well-known instrumentalists. All of you are senior to me in age and experience. Hence, I request you not to evaluate my talk as presumptuous and also excuse me if there is anything improper.



Smt. Vasanthakumari making a point at the seminar; Smt. Brinda is on her right

My first point is about *gurukulavasam*; it is in dire straits. Nobody comes for *gurukulavasam* these days. They want a general education. Senior musicians such as Semmangudi, KVN, Maharajapuram Viswanatha Iyer, have become great *vidvans* because of their training in *gurukulavasam*. That is my conclusion.

Today, in institutions, there are three years, four years or five years syllabi to complete. We are in a hurry to finish the syllabus. This has been my experience in Tirupati (Venkateswara University). This brings us to the selection of teachers for music. If you compare the standard maintained in the past at the Central College of Carnatic Music with those of today, you would see the point I am making. There seems to be confusion and controversy among teachers themselves. We know great *vidvans* like Musiri Subramania Iyer, Sri Rao (Sandhyavandanam Srinivasa Rao), and others like them, taught in the institution in the past. I do not mean to imply that the present day teachers are not knowledgeable, but controversies have crept in.

Musicians' profession is performance; we have to cater to all possible requirements. For instance *kannadigas* demand only *kannada*, *tamilians* only *tamil* and so on. It is futile to include *tamil* songs in a concert that we

give in Andhra Pradesh. Nowadays we have a mixed repertory in music concerts. There is a *vamam*, some *kritis*, a *ragam* and *pallavi*; then the trend is to sing "light" music such as *bhajans* etc..

Students today appear to have less patience to go through *abhyasaganam*, such as *sarali*, *alamkaram* etc.. They expect to learn some light *hindustani bhajans* immediately on starting their training, or they expect you to teach them something they have listened to on the radio. It is rare to find a student who respects the teacher's timetable. True, there are a few, who dedicate their life to music learning and performance, but as I said, they are rare. Music performance must not be made a way of earning only. One must have interest and commitment to the creative, artistic aspect of it or else it is a waste. Our attempting to train students who have no commitment will be comparable to peeling fibres out of stones.

It is important that the basic *sruti* of each student must be chosen according to the voice quality and range. It is important to develop the lower octave in singing. My father spent some time in Hyderabad with Ustad Inayat Hussein Khan. Ustad ~~would~~ would require my father to hold one single note (i.e. the *mandra shadja* or *kharaj* as the *hindustani* musicians call it) for long stretches of time. Such practice is essential.

It is important that the students have at least some *laksya* knowledge. We know in the past a few have performed well with only *laksya* knowledge. For instance, Kittappa (S.G. Kittappa of the stage) was famous for his *raga* rendition based purely on his *laksya* knowledge. *Laksya* is the basis over and above which *laksana* becomes meaningful. However, students today, in colleges, are taught *laksana* at the very beginning. This is done so to complete the syllabus. Recently I was in Tirupati college which has a post-graduate course. They have included *ragam-tanam-pallavi* in their syllabus. A student was examined. The student sang the *pallavi* in three speeds of *laya* and could go no further. When asked, the reply was that he cannot sing any further. Should such a student be promoted? Or, should one promote them just to get rid of them? Such difficulties constantly arise. Similarly, students with "light" voice also try to learn to

at the Abhyasaganam Seminar.

sing classical *ragams* like *bhairavi* and *sahana*. Their efforts in these *ragas* result in the dilution of the classicism. Doubts and questions arise, Why cannot these *ragas* be sung in this fashion? Why need it be traditional? Who made this tradition? After all we do not sing the Tyagaraja *krti* in the way he made them. The melodies of these songs keep changing. It is also true that we do not have authentic music for Purandaradasa *padas*.

However, practising many compositions of the Trinity in any one *raga* will give us, the required musicianship to improvise *alapana* and *kalpanasvaras* in that *raga*; e.g., one should learn thirty to forty *krtis* in *todi*. This will help us acquire a total profile of the *raga*; it will suggest patterns of *raga alapana*, building up *svarakalpana*, use of *madhyasthayi*, to begin *alapana* at *tara sadja* or in *mandram*, handle *madhyama kala*, or *chowka kalam*, so on and so forth. Compositions of these composers have become a great treasure. These composers lived only 150 years ago and their direct *guru-sisya parampara* is alive.

I teach at the post-graduate level (Tirupati) as well as beginners classes (Rishi Valley School). I find teaching beginners simple songs from the Trinity's repertory, is necessary in schools before starting *abhyasaganam*. Also, teaching young students the *sarali* exercises in many *ragas* such as *sankarabharanam*, *kalyani* and *karaharapriya* is very effective. After the *sarali*, they have to be taught *alankaram*, *gitam* and *varnam*. By learning *gitam*, they become aware of many *ragas*. The students should be required to sing the *varnams* in *akaram*. *Akara* practice is considered very important. My father used to tell me frequently about Konerirajapuram Vaithyanatha Iyer, whose voice was "rough". It appears that when Koneri sang for Tirukko-dikaval Krishna Iyer, the latter told Koneri that he needs to practise a lot. Koneri is said to have practised for three years after that and made his voice malleable and agile. I have heard my father and other elders say that *akaram* practice for a full-fledged voice is most important.

Coming to the post-graduate teaching, there are many constraints. For instance, in Tirupati, the syllabus has *ragas* such as *bindumalini* and *ganamurti*. It does not include

any well-known *ragas* such as *bhairavi*, *sankarabharanam*, *todi* etc.. I mentioned to the authorities that the syllabus has to be changed. This syllabus has been followed for the last thirty years. This shows what care should be taken to make a proper syllabus.

Music education at college level should be at least for five years. The students' voices are all different. Some have a reach upto the *gandharam* in the *tara* octave; some can reach the *pancamam*. Good *sudhasvara* practice will allow singing for a long time below *adharasadj*. There is no doubt our karnatic music is *gamakam*-oriented, yet we need pure *svaras* too. It helps in correctly rendering individual *svaras*. There should be a mutual understanding between the *guru* and the *sisya*. If ten students come, only one or two grow to become good ~~singers~~ *singers*.

The students listen to many kinds of music and mould their voices. But they develop a *bani* of their own. With this *bani* and their own individual experience, they become creative and innovative. This depends on their knowledge and intelligence. Their interest should be in music alone; no other distractions should be there. Everyone learns what his voice can accommodate. There is also a traditional strain running through it. Maharajapuram Viswanatha Iyer learnt many new *ragas* from the north and sang them. But he had a traditional base upon which he built them. Bhimsen Joshi's advice is worth following. According to him we should absorb all the good things we find in others and make it our own. There is nothing wrong in this.

Tambura tuning should be mastered very well by the students. I have seen when KVN and others sang with their *guru*, they used to take complete charge of the tuning of the *tambura*.

It was once said that 1940 to 1965 was the golden age of music. All the great masters lived and sang then. I am talking of people who are no more. The tapes of their music will be of immense help to the students. Some songs have been sung by musicians in a superb manner.

ARCHIVE/LIBRARY

Sampradaya archive has been enriched with the additions of the following:

Six hours of Tanjavur Sri. Sankara Iyer, singing both his own compositions as well as those of the *Mummurti*.

One hour of Sangita Kalanidhi Smt. T. Brinda, rendering from *abhyasaganam* repertory.

One and one half hours of Master Shashank's flute concert.

Three hours of Irayiamman Thampi's compositions rendered by Palai Sri. C.K. Ramachandran.



Palai Sri C.K. Ramachandran

One hour of interview with Palai Sri. C.K. Ramachandran.

Two hours of *Azhagar Kuravanji* of Kavi Kunjara Bharati rendered by Sri. K. Nagamani and his family members.



Late Sri. K. Nagamani

The library has for its music lovers, copies of the above and the following additions:

Three and a half hours of Maharajapuram Sri. Santhanam.

Four hours of Sri.T.R. Mahalingam.

from *THE HINDU* of yesteryears . . .

SOUTH INDIAN MUSIC: MORE LIVING COMPOSERS (By Mr. C. R. SRINIVASA IYENGAR, B.A.)

SRINIVASACHARIAR OF NERUR

Srinivasachariar of Nerur, now of Madras, is, in fact, not so much known in the professional world as his talent and work entitle him to. From what I know of him as a singer and violinist, and composer, I can fairly say that in point of range and depth, he occupies the very first place. He places to his credit eight geetas, in the standard mela ragas; a swarajati in Bilahari, what is more rare and unexpected, varnas in about hundred ragas, most of them unknown to the present day as also to the musicians of a past age. Further he has pieces in the seventy-two mela ragas of Venkatamakhi; Pancharatnas on the line of Sri

Thyagayya: a Sapta Thala raga malika: a raga malika taking in the twelve sacred names of Vishnu; twenty javalis, about five hundred kritis in various ragas; keerthanas in praise of the deities, about 30 in number of the hundred and eight sacred shrines of Vishnu: tillanas in Todi and Kanada; Mangalam in Sourashtra, Surati and Madhyamadhi: about hundred stanzas of the Alwars set to music: a curious piece in hundred and eight talas and hundred and eight ragas arranged in eighteen chakras. Verily a large bid for recognition and appreciation. He is at present the music master in Lady Willingdon's Training College, Madras.

27 December, 1931

N. Ramanathan

SAMPRADAYA

January 1992

Newsletter 6

Sampradaya wishes all its friends, well wishers and patrons a very Happy New Year.

This issue of the Newsletter features an edited version of the extempore speech made by *Sangita Vidvan* Sri. Sandhyavandanam Srinivasa Rao at our Abhyasaganam Seminar. We continue to reprint an excerpt from old issues of The Hindu.

The last quarter has been very busy with our programmes and visits of some guests from outside. Smt. Padma Varadan's vina concert was well appreciated. In the words of a music critic



Padma Varadan in concert



Kumbakonam Sri. Narayanaswami Iyer with his son and disciple at the mrdangam repertory documentation



Ramanathapuram Sri. M.N. Kandaswamy Pillai with his disciple at the mrdangam repertory documentation

"Genuine rasikas would have felt grateful to Sampradaya for arranging the vina recital of Smt. Padma Varadan,... Padma rendered ten pieces embodying the ancient culture of vina playing based on smooth mastery and delicate precocity."

Despite pouring rain and stormy weather, there was a good audience for Dr. Murthy's *Thirtyfive-Tala-Vinyasam*, when his *konnakkol* was admired for its speed and clarity.

The documentation of *mrdangam* repertory was an interesting event. The three masters,



Dr. T.K. Murthy at the Mrdangam repertory documentation.

Contd. page 4

Sangita Vidwan Sri. Sandhyavandhanam Srinivasa Rao

My *namaskarams* to my elders, Sri Semman-gudi Srinivasa Iyer and Brindamma, and greetings to all others who, I think, are my juniors.

I believe that *gurukulavasam* is imperative, no matter how many institutions there are. This is true, not only for music but also for medicine, law etc. Passing an MBBS exam does not make a doctor or a surgeon; passing a B.L. examination cannot make a judge. He may not be able to argue even a minor case. Similarly a person with a mere M.A. degree in English may not be able to discuss and explain Shakespeare.

I have had my training in the *gurukulavasam* style, where I had to sing the *alamkaram* in six speeds; five speeds were mandatory. *Adi talavarnam* had to be practised in 2 or 3 speeds; there was no excuse for not doing so. *Ata talavarnam* had to be practised in three speeds. To give you an example of what *abhyasaganam* was in the olden days, I would like to mention that Harikesanallur Muthaiah Bhagavatar was taught 175 *lakshanagitams* by his *guru*. He was not taught any *kritis*; there was no need. We have lost the tradition of learning *lakshana gitams*. Today, we understand by *abhyasaganam*, *saralivarisai*, *gitam* followed by *varnam*. My question is when you say *abhyasaganam*, *abhyasaganam* for what? Is it for the first class? second class? third class? PUC? B.A.? Or is it for already well-established great singers and *sangitakalanidhis*? I feel *abhyasaganam* is necessary at all levels and it should be according to the need of that level.

I would like to stress that today's students of music feel that they do not need to do *abhyasaganam*, once they have reached the concert stage. This is wrong. *Abhyasaganam* means preparation work, repertoire work. It is not limited to only the early stages of music training. It is an ongoing programme. It ends only when the musician breathes his last.

Some time ago I approached Karaikudi Sambasiva Iyer and asked him what I should practise, in order to sing *tanam* effectively. He replied that regular practice of *jantaivarisai* and *gitam* in two or three speeds will facilitate the art of *tanam* singing. He asked me to practise.

I did. What an eye-opener it was! We cannot ask a beginner to do this practice. True, we learn the *jantaivarisai* and the *gitams* as a beginner, when it remains merely an exercise in *abhyasaganam*. Later, the same exercises help us to improvise effectively. Such practice also produces fullness of tone.

Sri Muthaiah Bhagavatar, Tiger, Sri. T.L. Venkatrama Iyer have all emphasised the importance of *akara* practice. Similarly practice in *ikara*, *ukara* is also important.

While teaching early lessons, the *svaras* must not be produced as in a keyboard nor must it be replete with *gamakas*. For voice training, a *via media* should be followed. Only after the student has progressed, should *gamakas* be fully introduced. The profile of the *ragas* is not merely in the *svaras*. We cannot hope to delineate a *raga* by merely remembering the *svaras*. A *raga* can be delineated only with the full understanding of its profile. For both Hindustani and Karnatic music, *raga* is so important that we can say "*ragapradhanam sangitam*".

Because we approach the *raga* through merely *svaras*, the *gamakas* involved are also being changed. We, who have heard the masters, can recognise this change, but this cannot be said of the younger generation. They merely imitate, whatever is popular, without being aware of the intrinsic profile of the *ragas*. This lack of perception of *ragas* is due to poor *abhyasaganam*.

In the past, masters, such as Sakarama Rao and others, would sing in the morning the *varnams*, *abhang* and other small songs in well-known Karnatic *ragas*, such as *bilahari*, *saveri*, *dhanyasi*, *kambhoji*, *bhairavi* etc. Such practices in the form of *bhajans* gave ample opportunities for the students to perceive the ethos of the *ragas*. And accordingly it also made the laymen listeners sensitive to the profile of the *ragas*. In order to replace such practices of master musicians, now that these practices have ceased to be, the students may be given this type of ear-training from their school years onwards. They should also be taught to sing a few of these simple songs.

at the Abhyasaganam Seminar.

This training will prepare and better equip them when they take up music seriously.

For strengthening his understanding and perception of classical Karnatic *ragas*, the student, as part of his *abhyasaganam*, must be taught *avamam*, a Tyagarajakriti, a *devamama*, a Diksitar *kriti* and if possible a Syama Sastri composition. After he has mastered these he should be taught a *padam* and *ajavali* even if it be a difficult task; that would give him a total picture of the *raga*. However, all this would not be possible in an institution. Perhaps after the student completes his M.A. he should approach masters and learn, in depth, these from them.

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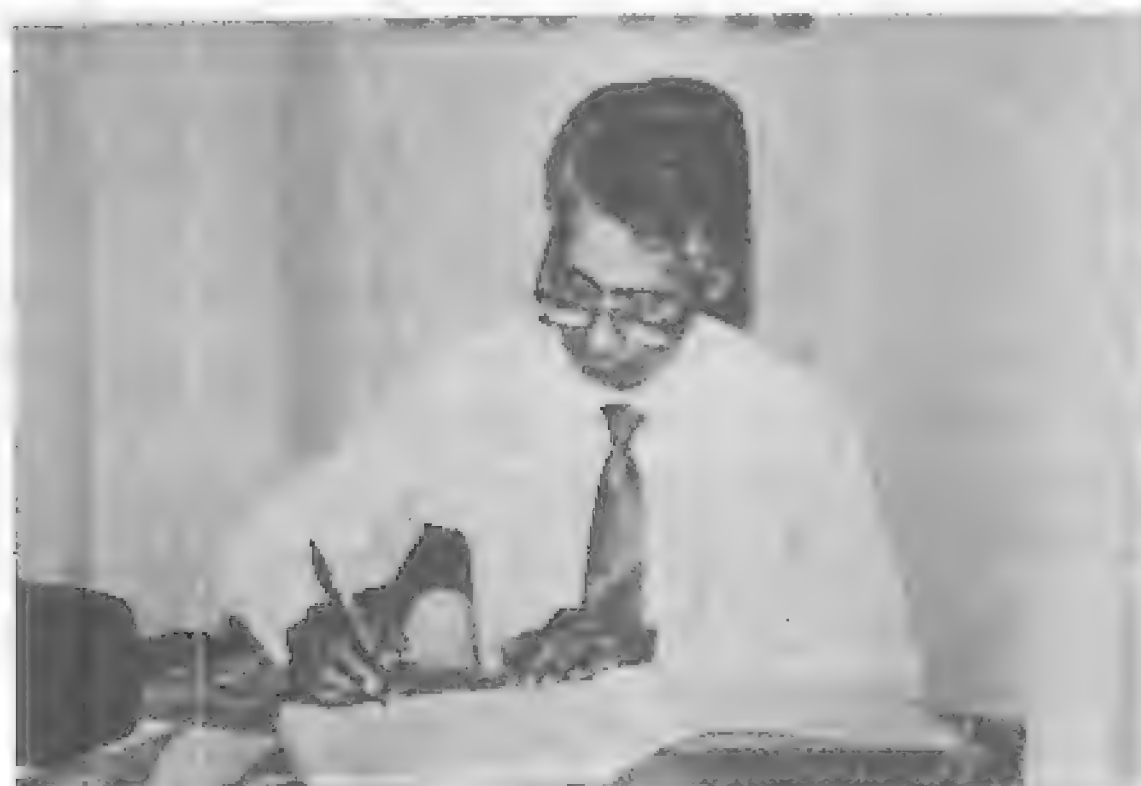
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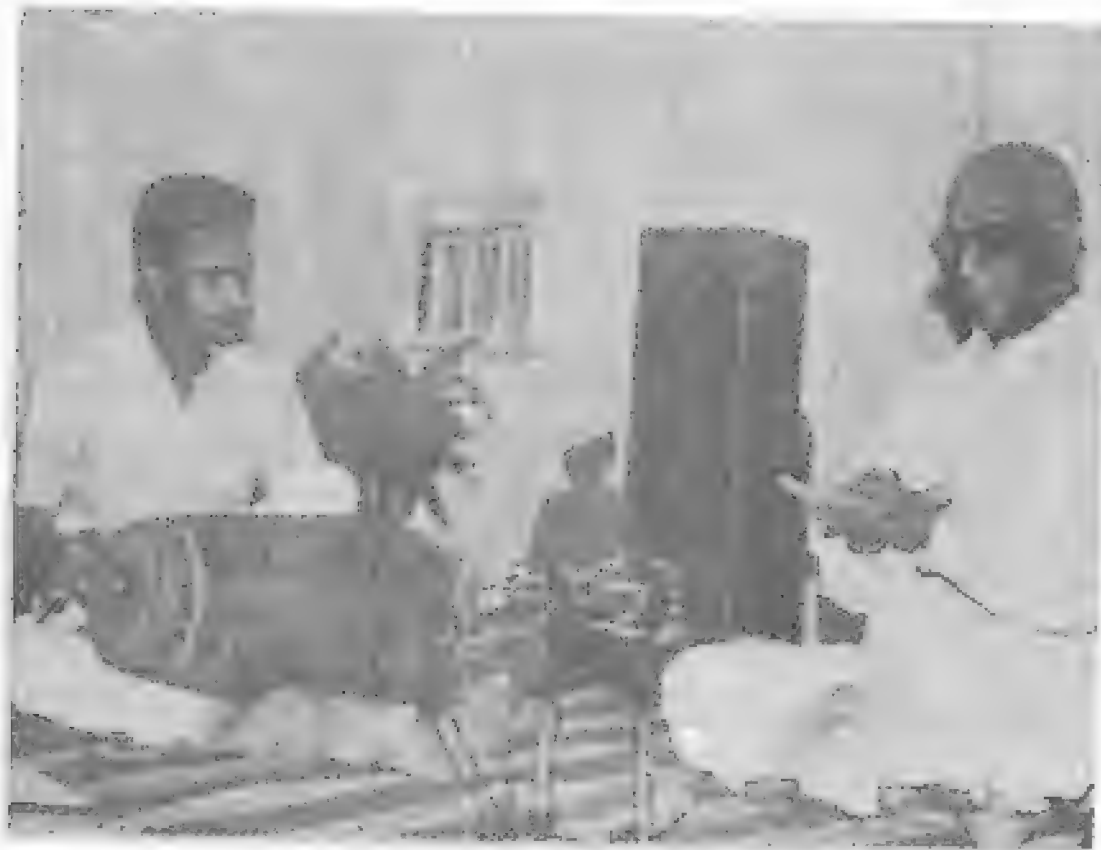
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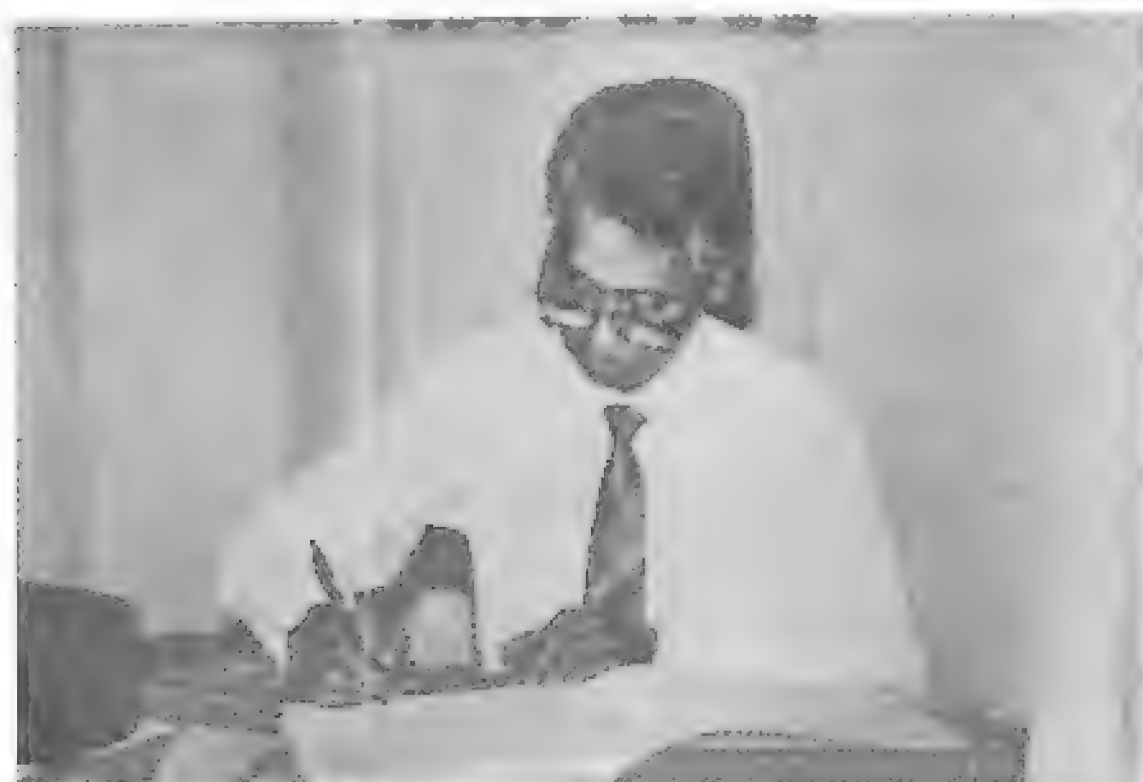
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Sri. Sandhyavandhanam Srinivasa Rao demonstrating at the seminar

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A good *guru* must pass on to his disciples the knowledge he has acquired from his *gurus*. But, for *gurus* to do that they must be kept above want. Perhaps the government must entrust the musical development of selected students to the care of *gurus* for a period of four to five years during which the government should keep the teachers above financial want. This will enable the teachers to concentrate on teaching and thus produce first rate musicians.

The habit of listening with guidance from teachers, must be part of institutional training. I would suggest that he listen again and again to the vast repertory of songs sung by masters. Since the music tradition belongs to *karnaparamparai*, the more he listens, the better his efforts.

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SOUTH INDIAN MUSIC: MORE LIVING COMPOSERS

(by Mr. C.R. SRINIVASA IYENGAR, B.A.)

VEDANTA BHAGAVATHAR

Vedanta Bhagavathar of Kalladakurichi is another double-barrelled musical rifle. His clients of the Tinnevely district swear by him and would hear of no other in the field of music and equally so in that of kalakshepams, though some are of opinion that Mr Harikesanallur Muthia Bhagavathar claims as great a following and appreciation as the maker of kathas. Mr.Vedantam is a very very old friend of mine. When we met last in Madras, he showed me his compositions with which I had no acquaintance before when I knew him only as a professional singer and Bhagavatha. Further he showed a manuscript work of his on the prasthara of thalas following on the lines of permuta-



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27 December, 1931.

Edited and Published by Prof. Ranganayaki Ayyangar on behalf of the Sampradaya,
1, Musiri Subramanian Road, Mylapore, Madras 600 004.

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SAMPRADAYA

January 1992

Newsletter 6

Sampradaya wishes all its friends, well wishers and patrons a very Happy New Year.

This issue of the Newsletter features an edited version of the extempore speech made by *Sangita Vidvan* Sri. Sandhyavandanam Srinivasa Rao at our Abhyasaganam Seminar. We continue to reprint an excerpt from old issues of The Hindu.

The last quarter has been very busy with our programmes and visits of some guests from outside. Smt. Padma Varadan's vina concert was well appreciated. In the words of a music critic



Padma Varadan in concert



Kumbakonam Sri. Narayanaswami Iyer with his son and disciple at the mrdangam repertory documentation



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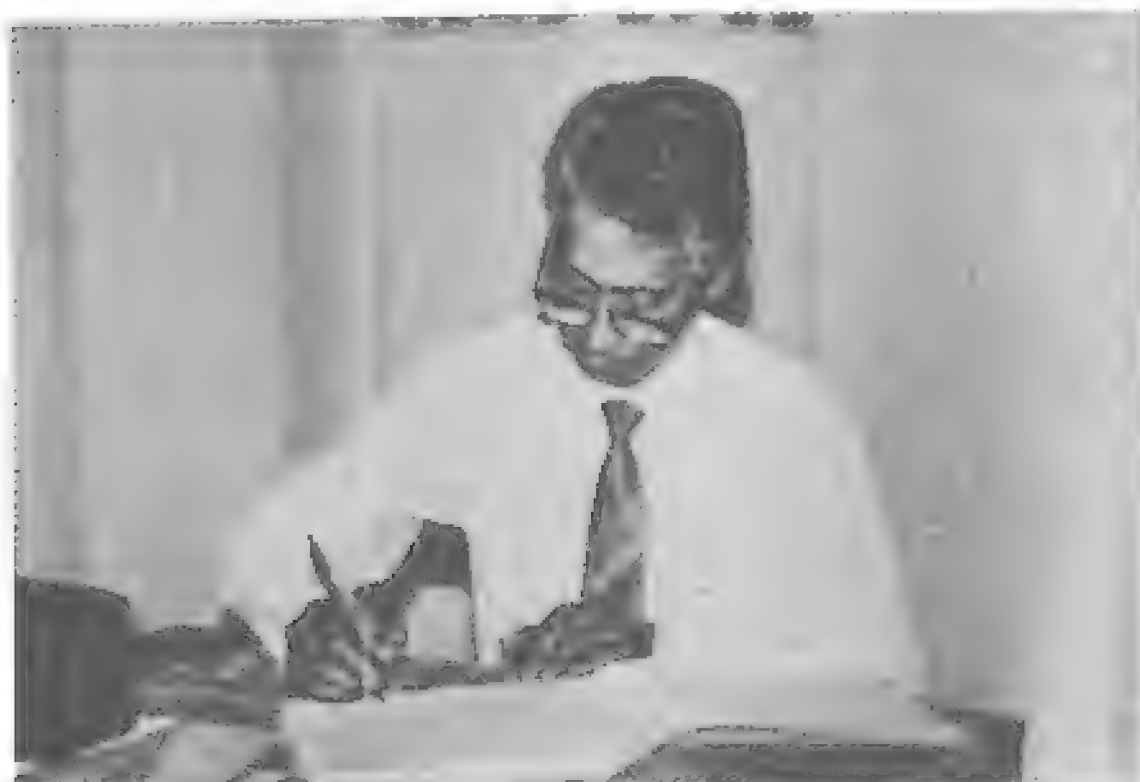
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SAMPRADAYA

April 1992

Newsletter 7

We, of Sampradaya, greet all our well-wishers, friends and patrons and wish them a happy Yugadi and Tamil New Year's Day.

The past quarter has been quite eventful. On January 13th Sampradaya had organised, on behalf of ICCR and The Indo-U.S. Subcommission On Education And Culture, an exchange of musical ideas between Indian and American musicians. At the request of the American musicians, only about thirty musicians and musicologists of Madras were invited for the event. The programme was interesting and thought-provoking. The event was received with expected result: some in the audience felt a spiritual ethos emanating from the performance, but others felt let down by the lack of structure and form. But the one good result, perhaps, was the exposure of young Indian participants in music to feel *avante-garde* approaches to music compositions in the West.



Prof. Jon Barlow making a point about the Musical Encounter to the Indian participants.
Prof. Alvin Lucier is seated to the left of Prof. Barlow

The American participants Prof. Jon Barlow and Prof. Alvin Lucier of Wesleyan University spent sometime at Sampradaya and were impressed with the work done by us. The Director, Sampradaya, also coordinated such events in Delhi and Bombay at the request of ICCR, New Delhi.

The Director along with Sri. R. Gurumurthi, Sampradaya sound recordist, visited Pudukkottai where Sri. Mayandi Pillai, the grandson of late

Mariappa Pillai (*guru* of Mamundia Pillai, Dakshinamurthi Pillai etc.) of Pudukkottai school of drumming, was interviewed.



Nadasvara Vidvan Sheik Chinna Moulana Sahib and his two grandsons performing at the *guru puja* in Pudukkottai

The *guru puja*, conducted by Sri. M. N. Kandasami Pillai, one of the well-known descendents of Pudukkottai school of drumming, was also documented during this trip to Pudukkottai.

Sampradaya had organised a concert of Sangita Vidvan Sri. Sandhyavandanam Srinivasa Rao on February 28th. The recital was, perhaps, one of the best concerts of Sampradaya in recent times.



Sri Sandhyavandanam Srinivasa Rao, Kum. A. Kanyakumari (violin) and Sri. Guruvayur Dorai (mrdangam), in concert.

As the review in The Hindu of March 6, 1992, mentions "His music confirms the soundness of the choice of Sampradaya to document his recitals... .. this scholar musician was able to present his items with a clear idea of the 'spectral lines' of traditional aesthetics characterising each *raga*. Each piece was presented by him with clarity of *sahitya*."

Contd. page 4

Abhyasaganam :

Sri.K.V.Narayanaswami

I belong to a musical family and its seventh generation. I had already acquired training in music and was capable of giving concerts when I went to my *guru* Sri.Ariyakkudi Ramanuja Ayyangar (*Anna*). Only when I was with him I realised how much more there was to music making. During *gurukulavasam*, I made it a point to check and tune the *tambura* everyday. My *guru* would only enquire if the *tambura* was ready and it had to be. It had to be at the right pitch, my *guru* would have in his mind; nothing more nothing less. This routine was his way of checking my commitment and capacity. The *jiva* for the *tambura* had to be proper. These days one sees thick thread used for *jiva* in many places such as music institutions etc. The student must understand the function and value of *jiva*.

It is important not only to tune the *tambura* correctly, but it is also important to practise singing in tune with the *tambura*. There is no joy equal to the joy when the voice and



Sangita Kalanidhi Shri K.V. Narayanaswami
addressing the musicians at the
Abhyasaganam Seminar

tambura fuse. So my suggestion is that students be taught, at the very beginning of their instruction, to tune the *tambura* correctly and hold the *svaras* in tune.

I also learnt the value of notation when my *guru* would set melodies for *tiruppavai* and *ramanataka krti* spontaneously. It was necessary to remember the melody he created and reproduce them for him; notation was immensely helpful.

Dr.Ritha Rajan

The methods adopted in teaching music in the *gurukula* stream and in the institutions are fundamentally different. Further, one cannot assume that the music institutions are a substitute for the traditional *gurukula* style of imparting music. This is so because the objectives in the two methods of teaching are

different. The objective of the *gurukula* method is to produce a good *vidvan*; the aim of the institution, on the other hand, is to give their music student an overall view of the theory and practice of music. I personally feel the practical art cannot be mastered in institutions as effectively as it is done in *gurukula* training. An exception may be cited in the case of those institutions where, in the past, eminent *vidvans* were teaching.

I was trained in *gurukula*, and now I teach in an institution. I realise the difference in the very ambience in the two situations of both music teaching and learning. Living with the *guru* and his family, creates in the student a highly disciplined character. Besides, they get many opportunities to meet and listen to other eminent *vidvans* who call on their *guru*. Discussions about various aspects of music between the *guru* and the students bring in a greater dimension to the musical growth of the student. In addition to all this, the student in *gurukula* also learns other useful attitudes in life situations.

It is not possible to bring back the older *gurukula* method into vogue again. But truly committed senior musicians may come forward and teach one or two talented students. No institutions can replace the leisurely and elaborate manner of teaching and learning available in *gurukula*. Without syllabi and examination constraints, without constantly checking the clock for time, a student in *gurukula* would be able to master many *ragas* and *krtis* in depth. The student develops the stamp of a single style.

These are not possible in institutions, nor is there leisure to teach and learn without constraints. Besides, the students are taught by more than one teacher; the scope of developing a particular style does not exist. All that results can be called an institutional style where the students imitate one another.

There are some talented intelligent students who hail from musical family, or who have had good musical background. These students are invariably disappointed with the quality of teaching in the institutions. They avoid classes and complete the requirement of the syllabi with outside help. The reason for this is not far to seek. Most teachers in the institutions today, do not have a good repertory; some do not even know to tune the *tambura* correctly. This is a truly sad state of affairs. Teachers in institutions must clearly show the students the difference between the theoretical descriptions of *ragas* and the

Some Excerpts and Summaries



Dr. Ritha Rajan reading her paper at the Abhyasaganam Seminar

prevalent performance practices of the same. They should also, while delineating a *raga*, demonstrate many compositions in those *ragas*. The students in the institutions must also be taught to be good listeners and learn to derive aesthetic pleasure from not only singing but also from listening to music.

Dr. Padma Murthi

Everyman carries within him some musical instincts which, though dormant generally, may yet be nurtured and developed by careful training like embers fanned into flame. No man is totally dead to its inherent appeal.

The ideal of education is the full development of human personality. Music education results in the development of the four C's; culture, creativeness, concentration and comradeship. It is wrong to believe that musicians are born only in families with musical heritage; of course, it may be true that family background inspires one to take music as a profession. But, there are also examples of great musicians who do not have a proper musical environment in the family.

Dedication, concentration and practice are necessary for anyone aspiring to become a good musician. Music is one of the god-given gift to humanity; it is the language of pure sound. It has the universal appeal influencing alike the scholar and the lay person, the old and the young, man and the beast. It is a great unifying force, which is in evidence at all homes, rich or poor. It is the cheapest art to enjoy and cultivate.

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The total music experience grows out of and is enriched by specific experiences involving discrimination. Music institutions try to include the useful points of the *gurukula* system of music teaching with their own methods of mass-teaching. But since they have to give more importance to quantity than to quality, they may fail to maintain the high standard of traditional teaching, which was the characteristic feature of the *gurukula* teaching. Those institutions propagating music, should also stick to the preservation of tradition of different styles.



Dr. Padma Murthi answering questions, after her paper, at the Abhyasaganam Seminar

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(By MR. C.R. SRINIVASA IYENGAR, B.A.)

Mr. Rajagopala Aiyar, teacher, Mannargudi, comes of a family of three brothers, all in the musical line. He is an actor, singer, *vainika*, and composer. In the last line he has given to the public specimens of every section of South Indian Music, *varnams*, *keerthanams*, *raga malikas*, *javalis*, national songs and the like. His clients demanded of him new pieces by the great masters; and as they could not be got at in enough numbers to meet every individual demand, he had to resort to a curious device. He signed his pieces with the name of Sri. Thyagayya to make them acceptable and pass muster. In fact, I can claim to be the first that hit upon the truth through one piece in *raga "Vivardhani"*, as it is put, opening with "Abhimana Mennadu"



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27 December, 1931.

Edited and Published by Prof. Ranganayaki Ayyangar on behalf of the Sampradaya,
1, Musiri Subramanian Road, Mylapore, Madras 600 004.

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SAMPRADAYA

April 1992

Newsletter 7

We, of Sampradaya, greet all our well-wishers, friends and patrons and wish them a happy Yugadi and Tamil New Year's Day.

The past quarter has been quite eventful. On January 13th Sampradaya had organised, on behalf of ICCR and The Indo-U.S. Subcommission On Education And Culture, an exchange of musical ideas between Indian and American musicians. At the request of the American musicians, only about thirty musicians and musicologists of Madras were invited for the event. The programme was interesting and thought-provoking. The event was received with expected result: some in the audience felt a spiritual ethos emanating from the performance, but others felt let down by the lack of structure and form. But the one good result, perhaps, was the exposure of young Indian participants in music to feel *avante-garde* approaches to music compositions in the West.



Prof. Jon Barlow making a point about the Musical Encounter to the Indian participants.

Prof. Alvin Lucier is seated to the left of Prof. Barlow

The American participants Prof. Jon Barlow and Prof. Alvin Lucier of Wesleyan University spent sometime at Sampradaya and were impressed with the work done by us. The Director, Sampradaya, also coordinated such events in Delhi and Bombay at the request of ICCR, New Delhi.

The Director along with Sri. R. Gurumurthi, Sampradaya sound recordist, visited Pudukkottai where Sri. Mayandi Pillai, the grandson of late

Mariappa Pillai (*guru* of Mamundia Pillai, Dakshinamurthi Pillai etc.) of Pudukkottai school of drumming, was interviewed.



Nadasvara Vidvan Sheik Chinna Moulana Sahib and his two grandsons performing at the *guru puja* in Pudukkottai

The *guru puja*, conducted by Sri. M. N. Kandasami Pillai, one of the well-known descendents of Pudukkottai school of drumming, was also documented during this trip to Pudukkottai.

Sampradaya had organised a concert of Sangita Vidvan Sri. Sandhyavandanam Srinivasa Rao on February 28th. The recital was, perhaps, one of the best concerts of Sampradaya in recent times.



Sri Sandhyavandanam Srinivasa Rao, Kum. A. Kanyakumari (violin) and Sri. Guruvayur Dorai (mrdangam), in concert.

As the review in The Hindu of March 6, 1992, mentions "His music confirms the soundness of the choice of Sampradaya to document his recitals... this scholar musician was able to present his items with a clear idea of the 'spectral lines' of traditional aesthetics characterising each *raga*. Each piece was presented by him with clarity of *sahitya*."

Contd. page 4

Abhyasaganam :

Sri.K.V.Narayanaswami

I belong to a musical family and its seventh generation. I had already acquired training in music and was capable of giving concerts when I went to my *guru* Sri.Ariyakkudi Ramanuja Ayyangar (*Anna*). Only when I was with him I realised how much more there was to music making. During *gurukulavasam*, I made it a point to check and tune the *tambura* everyday. My *guru* would only enquire if the *tambura* was ready and it had to be. It had to be at the right pitch, my *guru* would have in his mind; nothing more nothing less. This routine was his way of checking my commitment and capacity. The *jiva* for the *tambura* had to be proper. These days one sees thick thread used for *jiva* in many places such as music institutions etc. The student must understand the function and value of *jiva*.

It is important not only to tune the *tambura* correctly, but it is also important to practise singing in tune with the *tambura*. There is no joy equal to the joy when the voice and



Sangita Kalanidhi Shri K.V. Narayanaswami addressing the musicians at the Abhyasaganam Seminar

tambura fuse. So my suggestion is that students be taught, at the very beginning of their instruction, to tune the *tambura* correctly and hold the *svaras* in tune.

I also learnt the value of notation when my *guru* would set melodies for *tiruppavai* and *ramanataka krti* spontaneously. It was necessary to remember the melody he created and reproduce them for him; notation was immensely helpful.

Dr.Ritha Rajan

The methods adopted in teaching music in the *gurukula* stream and in the institutions are fundamentally different. Further, one cannot assume that the music institutions are a substitute for the traditional *gurukula* style of imparting music. This is so because the objectives in the two methods of teaching are

different. The objective of the *gurukula* method is to produce a good *vidvan*; the aim of the institution, on the other hand, is to give their music student an overall view of the theory and practice of music. I personally feel the practical art cannot be mastered in institutions as effectively as it is done in *gurukula* training. An exception may be cited in the case of those institutions where, in the past, eminent *vidvans* were teaching.

I was trained in *gurukula*, and now I teach in an institution. I realise the difference in the very ambience in the two situations of both music teaching and learning. Living with the *guru* and his family, creates in the student a highly disciplined character. Besides, they get many opportunities to meet and listen to other eminent *vidvans* who call on their *guru*. Discussions about various aspects of music between the *guru* and the students bring in a greater dimension to the musical growth of the student. In addition to all this, the student in *gurukula* also learns other useful attitudes in life situations.

It is not possible to bring back the older *gurukula* method into vogue again. But truly committed senior musicians may come forward and teach one or two talented students. No institutions can replace the leisurely and elaborate manner of teaching and learning available in *gurukula*. Without syllabi and examination constraints, without constantly checking the clock for time, a student in *gurukula* would be able to master many *ragas* and *krtis* in depth. The student develops the stamp of a single style.

These are not possible in institutions, nor is there leisure to teach and learn without constraints. Besides, the students are taught by more than one teacher; the scope of developing a particular style does not exist. All that results can be called an institutional style where the students imitate one another.

There are some talented intelligent students who hail from musical family, or who have had good musical background. These students are invariably disappointed with the quality of teaching in the institutions. They avoid classes and complete the requirement of the syllabi with outside help. The reason for this is not far to seek. Most teachers in the institutions today, do not have a good repertory; some do not even know to tune the *tambura* correctly. This is a truly sad state of affairs. Teachers in institutions must clearly show the students the difference between the theoretical descriptions of *ragas* and the

Some Excerpts and Summaries



Dr. Ritha Rajan reading her paper at the Abhyasaganam Seminar

prevalent performance practices of the same. They should also, while delineating a *raga*, demonstrate many compositions in those *ragas*. The students in the institutions must also be taught to be good listeners and learn to derive aesthetic pleasure from not only singing but also from listening to music.

Dr. Padma Murthi

Everyman carries within him some musical instincts which, though dormant generally, may yet be nurtured and developed by careful training like embers fanned into flame. No man is totally dead to its inherent appeal.

The ideal of education is the full development of human personality. Music education results in the development of the four C's; culture, creativeness, concentration and comradeship. It is wrong to believe that musicians are born only in families with musical heritage; of course, it may be true that family background inspires one to take music as a profession. But, there are also examples of great musicians who do not have a proper musical environment in the family.

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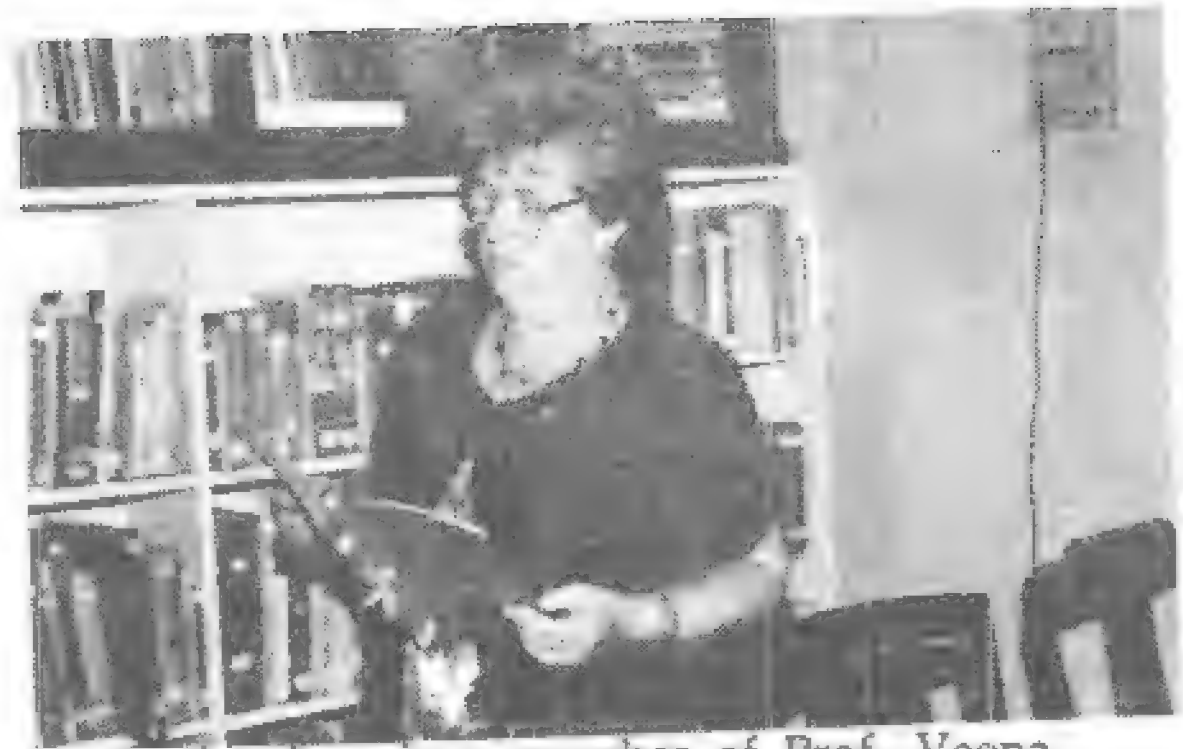
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OBITUARY

SRI. R.DESIKAN

Sri R. Desikan's demise has been a great shock.

A graduate in chemistry, physics and mathematics, Desikan started working first in the Accountant General's Office, TamilNadu, where he served from 1952-1960. In April 1961 he joined Max Müller Bhavan as its Administrative officer. An able administrator, nothing ruffled him even in the most hectic of times.



1932-1992

from its very beginning till the middle of 1990 when he laid down the charge because of poor health.

Always with a disarming smile, Desikan extended his warm friendly nature towards all with whom he worked; he always had a kind word to each and every staff member of Sampradaya. Soft spoken though he was, he would express his views at Sampradaya meetings with clarity and strength.

In the late 1980s, when Sampradaya came into being, Desikan was at its forefront helping the organisation in all ways he could. He, and through him the Max Müller Bhavan were so involved with Sampradaya activities that many people looked on Sampradaya as the cultural extension of Max Müller Bhavan. He was the Treasurer, in the Governing Body of Sampradaya

Despite his very busy and tight schedule in Max Müller Bhavan, he always found time to attend to Sampradaya's needs as a member of its Governing Body.

Sampradaya records with deep sorrow the sudden demise of Sri R. Desikan.



Desikan with Sampradaya guest from South Africa, (l to r): Dr. Jairam Reddy from S.A, Sri Desikan, Sri Rajappa of ICCR, and Dr. Bhamu Rajagopal



Serious discussion among participants

The three days of the Abhyasaganam Seminar were highly fruitful.

The afternoon of the last day of the Seminar was set aside for a formal conclusion of the three days' proceedings. It was quite obvious after the presentation of the very first paper on the first day of the Seminar, that the assembled musicians were very concerned with the present day music teaching and learning, both qualitatively and quantitatively. The questions raised during and after each paper by the participants, the heated discussions among themselves during the coffee/tea breaks and lunch sessions, clearly indicated that the concluding afternoon would be very productive. Channelising all their concern and positive suggestions, Sampradaya helped the musicians to articulate precisely their recommendations. The following resolutions are the results:



Tea break discussion among (l to r) Tanjavur Sankara Iyer Dr. Viswanathan, Sri. Latchappa Pillai, Sri. C.S. Krishna Iyer (with his back to the camera) and Sri. T.R. Subramaniam

I. In order to preserve the *gurukula śikṣa* the participating musicians at the Abhyasaganam Seminar recommended the following :-

1. That the Department of Culture identify renowned *gurus*/masters to whom they entrust the responsibility of training 2 or 3

disciples in the performance of music for a minimum period of 5 years. The selection of deserving students must also be the responsibility of the *gurus* themselves. The Department of Culture to pay an honorarium befitting the *gurus*' status.

II. In order to maintain a high standard of music teaching, the participants of the seminar also recommended that:

1. All teachers appointed for teaching performance should have at least 2 or 3 years of apprenticeship with a master, apart from post graduation. This must be part of "essential qualifications".

"Desirable qualifications" may include "regular AIR broadcasts (atleast B high)" and "periodic concerts".

2. The appointed teachers may be required to spend, every other year,

two months (summer holidays?) with their respective master for further intensive refresher course.

3. Music departments and institutions etc. invite – atleast annually – an eminent musician to conduct an intensive workshop in that aspect of performance for which he is renowned (i.e. *rāga alāpāna*, *kalpanā svara*, *niraval*, *rāgam-tānam-pallavi*, particular

Conclusion

pāthāntaram, particular genre of composition etc..)

III. To select and promote excellence in music education in institutions like colleges, music departments etc, the participating musicians in the Seminar recommended the following:



Participants enjoying both lunch and discussion

1. The institutional authorities should device greater control over the selection of prospective students based on merit alone irrespective of any other consideration.

2. The first year of instruction be devoted to not only *ārambagānam* (i.e. the basic scalar exercise) but also to such simple compositions that will open the world of *rāga* to the students contributing to their musical growth as well as adding variety to early lessons; this will help also to maintain the interest and attention of the students.



Another view of participants discussion

maintenance must be a guiding factor in this.

6. The use of visual aids only in exceptional circumstance that demand it (eg. for analytical discussions on musical nuances; making visibly available that which is difficult to perceive aurally etc.) and not as a means of

day to day teaching; as far as possible to maintain the *karna* aspect of the Karnataka tradition and not to make it subservient to *drśya*.

3. At the post graduate level (or after 3 years) students, according to their individual aptitude, may elect either performance or musicology for specialisation. So the degree will also indicate whether it is in musical performance.

4. The optimum use of electronic gadgets (tape recorders etc.) to make accessible, to the students, music meant for practice at a time and place (like early morning at home/hostel) other than the prescribed classroom periods. Practice rooms should be made available to students. This method may, perhaps, ensure the retention of the "rote" method so effective in *gurukula śikṣa*.

5. The reduction in syllabi only to the extent necessary; a high standard of performance

7. Minimum duration of a practical class in institutions

like University Departments should be two hours.



Dr. S. Seetha and Sangita Kalanidhi Semmangudi Sri. Srinivasa Iyer enjoying a quiet discussion



Sri. N.S. Krishnaswami Iyengar in concert

This Newsletter opens with a very sad news. Sri. R. Desikan, who was associated with Sampradaya from its very beginning, passed away suddenly on June 21, 1992. This has been a great loss to all of us at Sampradaya.

Sampradaya Newsletter, in its previous issues, has been covering the Abhysaganam Seminar conducted by it, by publishing edited English synopsis of papers presented at the Seminar. In this issue of the Newsletter, Sampradaya concludes the series by presenting the recommendations made by the participants of the Seminar.

Despite the unrelenting summer heat, Sampradaya continues to be as active as always.

On May 1, Kanchipuram Sri. Naina Pillai's disciple, Sri. N.S. Krishnaswami Iyengar, who is nearing his 80th birthday in the near future, gave a concert for Sampradaya, highlighting the *bāni* of his *guru*. He was accompanied by young Sri. R.K. Sriram Kumar on the violin and *vidvān* Mannargudi A. Easwaran on the *mrdangam*. This concert had a vintage quality. In present day concerts, singing *kalpanasvaras* means displaying highly complex mathematical formulae. In contrast, it was a treat to hear Sri Iyengar's *sarvalaghu nadai*. The audience were thrilled and some members requested a repeat of

such programmes. The press in its review, also remarked upon his "rich experience", "the traditional aesthetics of *rāga*" rendered by him and "his graceful *kalpanasvaras* for all the pieces" reflecting "his mature appreciation of their classical nuances."

vidvān

A concert of Sangita Kalanidhi Sandhyavandanam Sri. Srinivasa Rao scheduled for May 14, 1992, had to be postponed due to the sudden illness of the *vidvān*. It was rescheduled for June 27. Accompanied by Sangita vidushi Smt. T. Rukmani on the violin and *vidvān* Sri. M.N. Kandasami Pillai on the *mrdangam*, Sri Srinivasa Rao devoted the entire concert to some rare and some not-so-rare *krtis* of Sri Muttusvami Dikshitar. The documentation of these two concerts are very valuable additions to our Archive.

Sampradaya plans to document more *krtis* of the Walajapet *pathanaram*, exclusive to the Naina Pillai school and rendered by Sri. N.S. Krishnaswami Iyengar. It has also scheduled an interview with Sri Iyengar, when he will be visiting Madras in July.

Sampradaya is also scheduling documentation of *krtis* of Sri. Papanasam Sivan rendered by his close associate Satalapathy Sri Balasubramanian.



A view of the audience at Sri. Iyengar's concert

SAMPRADAYA

January 1993

Newsletter 10

*Best Greetings for a Happy New Year and a
Prosperous Pongal
to all our well wishers from everyone at
Sampradaya*

As part of its programme of documenting devotional music Sampradaya, added to its Archive some renderings of traditional *tirupukazhs* recorded during a concert it had organised of Sri M. Sankaranarayanan on the 8th, October, 1992. In a traditional performance, very often the rhythmic structure of the *tirupukazh* does not fit in with the *sapta suladi talams* of the Karnatic tradition. The rhythmic organisation of the *tirupukazhs* are based largely on the syllabic structure of the poetry. Sampradaya has plans for more recordings of this very beautiful and complex *genre* of devotional music.



Sri. R.K. Venkatrama Sastry demonstrating some nuances in his style of playing the violin.

etc., and to arrange to go back there later in March to document the music of the tribes living there.

As a continuation of and fulfillment of the suggestions arising from the *abhyasaganam* Seminar, Sampradaya documented several *devarnamas* in *rakti rāgas* rendered by *sangita vidvān* Sandhyavandanam Sri. Srinivasa Rao. Two sessions of recording have been completed where in twenty four *devarnamas* have been rendered in *ragas* such as *yadukulakāmbodi*, *ānandabhairavi*, *sankarābaranam*, *vasanta*, *pantuvārālī*, *pūrvikalyāni*, *begada*, *sāveri*, *varālī*, *bhairavi*, *kāmbodi* etc. Sampradaya plans to continue with this *genre* documentation.

During the first week of November the Director was away at Gudalur in Nilagiri district to make a survey of the tribal situation in that area. One of the important projects of Sampradaya is to document the music traditions of the tribals in the South. As a starting point, Sampradaya chose Gudalur since it has inputs from Karnataka and Kerala with which it is land-contiguous. The Director was able to garner sufficient information on the locale, the types of tribal people, their occupation etc.



Interview of *vidvān* R.K. Venkatarama Sastry by the Director; his grandson violinist Sri. SriramKumar looks on.

Interviewing musicians young and old, famous and not so famous, has been one of the continuous activities of Sampradaya, in order to build an oral history of the tradition. *Sangita vidvān* Sri. R.K. Venkatrama Sastry, a disciple of the famous Mysore T. Chowdiah, was interviewed about his musical career and impressions.



Sri. R.V. Raman of Umayalapuram *parampara* being interviewed by the Director on his *palanikaram*.



Sri. Anmol Vellani, of the Ford Foundation, with the Director.

आपदांम अपहृतांम दातांम सर्वसाम्पदांम
लोकामिरामं श्रीरामं भूयो भूयो नमाम्याहम्

Two rare gītams

Rāgam: Nāṭṭai

Tālam : Ādi

8 akṣarās to an āvartam.

Each akṣara has two svaras.

Apadamapahātāram taram sarvaṁ sampatā
lōkādi Rāmā Sri Rāmā bhūyō bhūyō namāmyaham.

s	s	r	s	R	S		s	r	s	s	n	p	m	p
ā	.	.	pa	da.	..		ma	pa	hā	.	.	.	.	.
p	m	p	s	n	s	R	s	n	s	r	S	.	.	.
tā	.	.	.	.	.	..	.	.	.	.	ram	.	.	.
p	m	m	p	m	r	S	n	s	r	g	m	m	r	s
tā	.	.	.	.	.	..	.	.	.	.	ram	.	.	.
s	r	s	p	m	m	m	r	s	r	s	m	m	r	s
sa	.	.	r	vam	.	.	.	sam	.	.	pa	ta	.	.
s	r	s	P	m	g	m	s	r	g	m	p	d	n	ś
lō	.	..	..	.	.	.	kā	.	.	.	.	.	.	di
ś	r	ś	m	m	r	R	ś	ś	ś	n	p	ś	S	.
rā	.	.	.	mā	.	..	śrī	.	.	.	rā	.	mā	.
r	ś	ś	r	ś	n	ś	n	p	n	p	m	g	m	p
bhū	.	yō	.	.	.	bhū	.	yō	.	.	.	.	.	.
p	S	n	p	n	p	m	m	P	m	.	.	p	m	m
na	mā	.	.	.	.	.	.	mya	.	.	.	ham	.	.

Rāgam: Madhyamāvatī

Tālam : Khaṇḍa ēkam

5 akṣaras to an āvartam

Each akṣara has two svaras

śrī raṅganātha sārasa mṛdupādā

śeṣācalanātha śrī kāñcinātha

sukhavaradā varadākṛta naraśimhanutam

śrīdhara mādharma kēsavata maṅgalaṁ

R	r	s	n	p	R	R	S	r	s	n	p	N	S
śrī	raṅ	.	.	ga	nā	tha	sā	ra	sa	mṛ	du	pā	dā
r	m	p	m	r	s	r	p	m	r	s	r	m	p
śe	.	śā	.	ca	la	nā	śrī	.	kā	.	ñci	.	nā
m	p	n	ś	R	ś	r	r	ś	ś	r	ś	n	p
su	kha	va	ra	da	va	ra	kr	ta	na	rasim	.	ha	nu
S	r	ś	N	ś	n	P	n	p	M	p	m	r	m
śrī	dha	ra	mā	dha	va	kē	śa	va	tamaṅ	.	.	ga	laṁ

Composer: Tenmatam Sri Narasimhachari

ராகம் : நாட்டை
தாளம் : ஆதி

ஒரு ஆவர்த்தனத்திற்கு 8 அக்ஷரங்கள்
ஒவ்வொரு அக்ஷரத்திற்கும் இரண்டு
ஸ்வரங்களாகக் கொள்க.

ஆபதமபஹர்தாரம் தாரம் ஸர்வம் ஸம்பதம்
லோகாதி ராமா ஸ்ரீ ராமா பூயோ பூயோ நமாம்யஹம்.

ஸ ஸ ரி ஸரீ ஸா	ஸ ரி ஸ ஸ	நி ப ம ப
ஆ . . பத . .	ம ப ஹா .	. . . .
ப ம ப ஸ நி ஸ ரீ	ஸ நி ஸ ரி	ஸா ;
தா . . . . .	. . . . .	ரம்
ப ம ம ப ம ரி ஸா	நி ஸ ரி க	ம ம ரி ஸ
தா . . . . .	. . . . .	ரம்
ஸ ரி ஸ ப ம ம ம ரி	ஸ ரி ஸ ம	ம ரி ரி ஸ
ஸ . . ர வம் . . .	ஸம். . ப	த
ஸ ரி ஸ பா ம க ம	ஸ ரி க ம	ப த நி ஸ்
லோ	கா . . . .	. . . . தி
ஸ் ரி ஸ் ம் ம் ரி ரீ	ஸ் ஸ் ஸ் நி	ப ஸ் ஸா
ரா . . . மா . . .	ஸ்ரீ	ரா . மா.
ரி ஸ் ஸ் ரி ஸ் நி ஸ் நி	ப நி ப ம	க ம ப நி
பூ . யோ . . . பூ .	யோ. . . .	. . . . .
ப ஸா நி ப நி ப ம	ம பா ம	ப ம ம ரி
நமா . . . . .	. . . ம்ய	ஹம் . . .

ராகம் : மத்யமாவதி
தாளம் : கண்ட ஏகம்

ஒரு ஆவர்த்தனத்திற்கு 5 அக்ஷரங்கள்
ஒவ்வொரு அக்ஷரத்திற்கும் இரண்டு
ஸ்வரங்களாகக் கொள்க.

ஸ்ரீ ரங்கநாத ஸாரஸ ம்ருதுபாதா
சேஷாசலநாத ஸ்ரீ காஞ்சிநாத
ஸுகவரத வரதாக்குத நரஸிம்ஹனுதம்
ஸ்ரீதர மாதவ கேசவத மங்களம்

ரீ ரி ஸ நி ப ரீ ரீ	ஸா ரி ஸ நி ப நீ ஸா
ஸ்ரீ ரங் . . க நா. த	ஸா ர ஸ ம்ருது பா த
ரி ம ப ம ரி ஸ ரி ம ரீ	ப ம ரி ஸ ரி ம ப ம பா
சே . ஷா . ச ல நா . த	ஸ்ரீ . கா . ஞ்சி . நா . த
ம ப நி ஸ் ரீ ஸ் ரி மா	ரி ஸ் ஸ் ரி ஸ் நி ப நி நீ
ஸுக வ ர தா வ ர தா	க்ருத ந ர ஸிம் . உறனு தம்
ஸா ரி ஸ் நீ ஸ் நி பா	நி ப மா ப ம ரி ம ரி ஸ
ஸ்ரீ. த ர மா த வ கே	ச வ த. ம ங் . க ளம் .



Dr. (Mrs) Kapila Vatsyayan with the President, Secretary and other members of the Governing body.

Sampradaya made a field trip to Kancheepuram to meet, interview and document some *krtis* of the Umayalpuram *pāṇṭaram* rendered by Sri. R.V. Raman. Sri. Raman is a direct descendant (great great grandson) of Umayalpuram Sundara Bhagavata (on the paternal side) and Umayalpuram Krishna Bhagavata (on the maternal side). Coming from this musically rich *paramparā* Sri. R.V. Raman's renditions of his family tradition becomes a valuable addition to Sampradaya's Archive.

As always there is a continuous flow of visitors to the library. Music students from the University and other music institutions in the city come regularly to the library. Young musicians also visit regularly to listen to the old masters. According to Sri. S. Karthick, a *ghatam* artist "It helps



Sri. R. Venugopal and Sangita Kalanidhi Sri. T.M. Thiagarajan at Sampradaya library.

learners like me, to know about the glorious past, that has gone by, and help to sustain the same. As so many people feel, it is a long felt need, which has come true."

Sri. N. Vijaya Siva, a recognised young musician says "Sampradaya is doing exemplary work. A work that will benefit and educate every cross section of the music lovers, the youth in particular."

Sri. R. Venugopal, a great lover of our classical tradition and a composer himself was "deeply impressed by the work done by Sampradaya to further the cause of classical values in Carnatic music and the profound dedication of all concerned."

Dr. (Mrs) Kapila Vatsyayan, Member Secretary, IGNCA, New Delhi, spent a morning with the staff and the members of the Governing Body of Sampradaya, and expressed her appreciation of the work being done by our institution.



Sangita Kalanidhi Sri. T.M. Thiagarajan, Sri. R. Venugopal, the President and the Director discussing music at Sampradaya.

Archive/Library

The Archive has added to its valuable collection the music recorded during this quarter (October to December 1992). The Archive is also busy cleaning some of the reels bequeathed to it in Sri. Balram Nadhan's WILL. It has transferred thirty six hours of dance-music (both *bharata natyam* and *kuchipudi*) onto fresh reels for the Archive from Balram Nadhan's collection. Of this, about twenty hours have been copied for the library in addition to the copies of the documented material of this quarter.

Sri. Anmol Vellani, Program Officer, Ford Foundation, New Delhi, visited Sampradaya towards the end of the year; he exchanged views about Sampradaya activities with the Director and other members of the staff.

In this Newsletter, Sampradaya has published two rare *gitams* in notation. An audio documentation of the two *gitams* by *sangita kalanidhi* Smt. T. Brinda is in Sampradaya's Archive and a copy of it in the library.

AN ARCHIVE UPDATE

In 1987 Sampradaya published its *Archive Update* listing all its archival collections from 1981 to 1987. The following is the list of recordings subsequently added to its Archive:

1988

CONCERTS

Vairamangalam	
Lakshminarayanan	vocal
Kandadevi S. Alagirisamy	violin
Trichur C. Narendran	mrdangam
P.K. Madurai	nagasvaram
P.K.M. Ravi	nagasvaram
Kovilur Palanivel	tavil
Tiruvallikeni K. Sekhar	tavil
Ravi Kiran	gottuvadyam
Vellore Ramabadran	mrdangam
R. Vedavalli	vocal
K. Usha	violin
Mannargudi A. Eswaran	mrdangam
Subbu Arumugam	villupattu- 'Bharati vandar'
A. Gandhi	udukkai
A. Bharati	vocal
M. Ramamurthy	tabla
Kaviraj	nagra
K. Marimuthu	kudam
S. Srinivasan	vina
M. Ravindran	ghatam

FIELD RECORDINGS

Interview with Chidambaram Radhakrishnan Pillai, nagasvaram vidvan at Chidambaram, South Arcot District, Tamil Nadu.

Field Recording of Chidambaram Radhakrishnan Pillai & Party playing nagasvaram at the Chidambaram temple on Tamil New Year's day.

INTERVIEWS

Tanjavur Sankara Iyer	(vocal)
Jean Belliard	(Medieval European Church Music)
T.K. Murthy	(mrdangam)
P.S. Narayanaswamy	(vocal)
H.Ramachandra Shastry	(flute)
Tirugokarnam Ramachandra Iyer	(vina)
Pakala Ramdas	(violin)

DONATIONS

78 rpm	- 41 records
A musical anthology of the Orient - UNESCO collection	- 13 L.P. records
Compositions of Meenakshi Sutha	
SANGEETHA (commercial) cassettes	- 5 cassettes
E. Gayathri (vina)	- 1 cassette

RECORDINGS LOANED

T.R. Mahalingam	
D.K. Pattammal	- 1 cassette
Madurai Mani Iyer	
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
D.K. Pattammal	
Ariyakudi Ramanuja Iyengar	- 6 cassettes & 2 reels
Madurai Mani Iyer	
Karaikurichi Arunachalam	
Balamuralikrishna	
M.L. Vasanthakumari	
T.R. Mahalingam	
Devakottai Narayana Iyer	- 8 reels & 1 cassette
M.D. Ramanathan	
Madurai Mani Iyer	
Chittibabu	
Thiruvaheendipuram Archanai	
78 rpm	- 27 records
Anayampatti S. Ganesan	1 cassette
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
Dr. S. Ramanathan	- 6 cassettes & 1 reel
N.C. Vasanthakokilam	
M.M. Dhandapani Desikar	
T.N. Rajaratnam Pillai	
K.V. Narayanaswamy	
Alathur Brothers	
Budalur Krishnamurthy Sastrigal	- 3 reels
Ramnad Krishnan	
Brinda & Mukta	
Musiri Subramania Iyer	
Ramnad Krishnan	- 8 cassettes
Dwaram Venkataswamy Naidu	
Alathur Brothers	
Melathur Bhagavatha Mela	- 34 cassettes

1989

CONCERTS

Marella Kesava Rao	violin
Madhrimangalam Swaminathan	mrdangam
Kalpakam Swaminathan	vina
T.K. Ramakrishnan	mrdangam
Satalapati Balasubramaniam	vocal
Sikkil Bhaskaran	violin
Karaikudi Krishnamurthy	mrdangam
Maruthuvakudi Rajagopala Iyer	vocal
M.S. Anantharaman	violin
Kuttalam Visvanatha Iyer	mrdangam
T. Sasidhar	flute
V. Thyagarajan	violin
T.K. Murthy	mrdangam

FIELD RECORDINGS

Bhajan recording at a temple at Raja Anna-malaipuram, Madras.

Compositions of Meenakshisuta rendered by the Sruti Ranjani group at Tyagaraja Vidvat Samajam, Madras.

Ramarpana Ramayana *kirtanas* composed by T.R. Vaithiswaran, sung by two of his disciples - Uma & Geetha - at Srinivasa Sastri Hall, Madras.

C.S. Sankarasivam (Interview at Madurai).

INTERVIEWS

Nookala Chinna Satyanarayana	(vocal)
D.K. Pattammal	(vocal)
Marella Kesava Rao	(violin)
T.P. Girivasan	(nagasvaram)
Satalapati Balasubramaniam	(vocal)
Karaikudi Krishnamurthy	(mrdangam)
Kalpakam Swaminathan	(vina)
Vellore Ramabadran	(mrdangam)
M. Chandrasekharan	(violin)
Shekhar	(mrdangam)
Sikkil Bhaskaran	(violin)
T.R. Subramaniam	(vocal)
Kalakkad Rama Narayna Iyer	(vocal)
M.L. Vasanthakumari	(vocal)
Lalgudi Jayaraman	(vocal)
Rajeswari Padmanabhan	(vocal)
R. Vedavalli	(vocal)
S.R. Janakiraman	(vocal)
R.K. Srikanthan	(vocal)
T.K. Govinda Rao	(vocal)
K.P. Sivanandam	(vocal)

DONATIONS

78 rpm	- 74 records
Spools	- 28 spools
78 & 45 rpm	- 63 records

RECORDINGS LOANED

Compositions of D. Pattammal	- 13 cassettes
Alathur Brothers	- 5 cassettes
Vairanmangalam Lakshminarayanam	
T.S. Sankaran	
D. Pasupathi	- 8 cassettes
T. Brinda, T. Mukta & T. Vishwanathan	
Panchari Melam	
Annaswamy Bhagavathar	
- <i>Harikatha</i>	- 18 spools
Tanjavur Sisters	
- <i>Harikatha</i>	- 23 cassettes

1990

CONCERTS

Concerts at Max Mueller

Bhavan, Madras featuring the eight students of the Veenai

Dhanammal Bani Workshop - 8 cassettes

Video recording of the above - 3 cassettes

Concert at Raj Bhavan, Madras

featuring four students of the Veenai Dhanammal Bani Workshop - 2 cassettes

INTERVIEWS

P.K. Rajagopala Iyer

T. Sankaran in the company of Smt. T. Brinda and Sri. T. Vishwanathan - 2 cassettes

SEMINARS & WORKSHOPS

Abhyasaganam

Audio documentation

of the proceedings of the Seminar (Papers & Discussions) - 10 cassettes

Veenai Dhanammal Bani Workshop

Audio recording of the classes - 21 cassettes

Video recording of the workshop - 2 cassettes

DONATIONS

Ramarpana Geetha Pooja *kirtanas*

and Ramarpana Jeevia *kirtanas* rendered by T.R. Vaithiswaran - 2 cassettes

RECORDINGS LOANED

T. Vishwanathan (Flute)	- 2 cassettes
(Sri Vishwanathan's last public concert at Kalakshetra, Madras on 3rd Jan'90)	
M.S. Subbulakshmi	- 2 cassettes
Tamil Padams recorded for research purposes by Mathew Allen	- 5 cassettes

1989

CONCERTS

Marella Kesava Rao	violin
Madhrimangalam Swaminathan	mrdangam
Kalpakam Swaminathan	vina
T.K. Ramakrishnan	mrdangam
Satalapati Balasubramaniam	vocal
Sikkil Bhaskaran	violin
Karaikudi Krishnamurthy	mrdangam
Maruthuvakudi Rajagopala Iyer	vocal
M.S. Anantharaman	violin
Kuttalam Visvanatha Iyer	mrdangam
T. Sasidhar	flute
V. Thyagarajan	violin
T.K. Murthy	mrdangam

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RAVI KIRAN	gottuvadyam
Vellore Ramabadran	mrdangam
R. VEDAVALLI	vocal
K. Usha	violin
Mannargudi A. Eswaran	mrdangam
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Sikkil Bhaskaran	violin
Karaikudi Krishnamurthy	mrdangam
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Karaikudi Krishnamurthy	(mrdangam)
Kalpapakam Swaminathan	(vina)
Vellore Ramabadrana	(mrdangam)
M. Chandrasekharan	(violin)
Shekhar	(mrdangam)
Sikkil Bhaskaran	(violin)
T.R. Subramaniam	(vocal)
Kalakkad Rama Narayna Iyer	(vocal)
M.L. Vasanthakumari	(vocal)
Lalgudi Jayaraman	(vocal)
Rajeswari Padmanabhan	(vocal)
R. Vedavalli	(vocal)
S.R. Janakiraman	(vocal)
R.K. Srikanthan	(vocal)
T.K. Govinda Rao	(vocal)
K.P. Sivanandam	(vocal)

DONATIONS

78 rpm	- 74 records
Spools	- 28 spools
78 & 45 rpm	- 63 records

RECORDINGS LOANED

Compositions of D. Pattammal	- 13 cassettes
Alathur Brothers	- 5 cassettes
Vairanmangalam Lakshminarayanam	
T.S. Sankaran	
D. Pasupathi	- 8 cassettes
T. Brinda, T. Mukta & T. Vishwanathan	
Panchari Melam	
Annaswamy Bhagavathar	
- <i>Harikatha</i>	- 18 spools
Tanjavur Sisters	
- <i>Harikatha</i>	- 23 cassettes

1990

CONCERTS

Concerts at Max Mueller

Bhavan, Madras featuring the eight students of the Veenai

Dhanammal Bani Workshop - 8 cassettes

Video recording of the above - 3 cassettes

Concert at Raj Bhavan, Madras

featuring four students of the - 2 cassettes

Veenai Dhanammal Bani Workshop

INTERVIEWS

P.K. Rajagopala Iyer

T. Sankaran in the company of Smt. T. Brinda and Sri. T. Vishwanathan - 2 cassettes

SEMINARS & WORKSHOPS

Abhyasaganam

Audio documentation

of the proceedings of the

Seminar (Papers & Discussions) - 10 cassettes

Veenai Dhanammal Bani Workshop

Audio recording of the classes - 21 cassettes

Video recording of the workshop - 2 cassettes

DONATIONS

Ramarpana Geetha Pooja *kirtanas*

and Ramarpana Jeevia *kirtanas* rendered by T.R. Vaithiswaran - 2 cassettes

RECORDINGS LOANED

T. Vishwanathan (Flute)	- 2 cassettes
(Sri Vishwanathan's last public concert at Kalakshetra, Madras on 3rd Jan'90)	
M.S. Subbulakshmi	- 2 cassettes
Tamil Padams recorded for research purposes by Mathew Allen	- 5 cassettes

AN ARCHIVE UPDATE

In 1987 Sampradaya published its *Archive Update* listing all its archival collections from 1981 to 1987. The following is the list of recordings subsequently added to its Archive:

1988

CONCERTS

Vairamangalam	
Lakshminarayanan	vocal
Kandadevi S. Alagirisamy	violin
Trichur C. Narendran	mrdangam
P.K. Madurai	nagasvaram
P.K.M. Ravi	nagasvaram
Kovilur Palanivel	tavil
Tiruvallikeni K. Sekhar	tavil
Ravi Kiran	gottuvadyam
Vellore Ramabadran	mrdangam
R. Vedavalli	vocal
K. Usha	violin
Mannargudi A. Eswaran	mrdangam
Subbu Arumugam	villupattu- 'Bharati vandar'
A. Gandhi	udukkai
A. Bharati	vocal
M. Ramamurthy	tabla
Kaviraj	nagra
K. Marimuthu	kudam
S. Srinivasan	vina
M. Ravindran	ghatam

FIELD RECORDINGS

Interview with Chidambaram Radhakrishnan Pillai, nagasvaram vidvan at Chidambaram, South Arcot District, Tamil Nadu.

Field Recording of Chidambaram Radhakrishnan Pillai & Party playing nagasvaram at the Chidambaram temple on Tamil New Year's day.

INTERVIEWS

Tanjavur Sankara Iyer	(vocal)
Jean Belliard	(Medieval European Church Music)
T.K. Murthy	(mrdangam)
P.S. Narayanaswamy	(vocal)
H.Ramachandra Shastry	(flute)
Tirugokarnam Ramachandra Iyer	(vina)
Pakala Ramdas	(violin)

DONATIONS

78 rpm	- 41 records
A musical anthology of the Orient - UNESCO collection	- 13 L.P. records
Compositions of Meenakshi Sutha	
SANGEETHA (commercial) cassettes	- 5 cassettes
E. Gayathri (vina)	- 1 cassette

RECORDINGS LOANED

T.R. Mahalingam	
D.K. Pattammal	- 1 cassette
Madurai Mani Iyer	
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
D.K. Pattammal	
Ariyakudi Ramanuja Iyengar	- 6 cassettes & 2 reels
Madurai Mani Iyer	
Karaikurichi Arunachalam	
Balamuralikrishna	
M.L. Vasanthakumari	
T.R. Mahalingam	
Devakottai Narayana Iyer	- 8 reels & 1 cassette
M.D. Ramanathan	
Madurai Mani Iyer	
Chittibabu	
Thiruvaheendipuram Archanai	
78 rpm	- 27 records
Anayampatti S. Ganesan	1 cassette
G.N. Balasubramaniam	
Semmangudi Srinivasa Iyer	
Dr. S. Ramanathan	- 6 cassettes & 1 reel
N.C. Vasanthakokilam	
M.M. Dhandapani Desikar	
T.N. Rajaratnam Pillai	
K.V. Narayanaswamy	
Alathur Brothers	
Budalur Krishnamurthy Sastrigal	- 3 reels
Ramnad Krishnan	
Brinda & Mukta	
Musiri Subramania Iyer	
Ramnad Krishnan	- 8 cassettes
Dwaram Venkataswamy Naidu	
Alathur Brothers	
Melathur Bhagavatha Mela	- 34 cassettes

The members and staff of Sampradaya wish all their patrons and well-wishers a very Happy Dassara & Dipavali.

Despite the summer heat, activities were as usual at Sampradaya.

Documentation of rare compositions of Tiruvarur Ramasamy Pillai, Vaiyacherry Ramasamy Sivan, Nilakanta Sivan and Ramalinga Swamy was organised in July as a public concert. The singers were some selected



Concert by disciples of *sangita kalanidhi* Sri.T.M. Thiagarajan

Newsletter, Sampradaya has plans to document the music of flute prodigy Master M.S. Shashank from time to time. One such concert was organised in August, and he was requested to perform the same items he had performed for Sampradaya Archive in 1991. The concert was well attended.



Sangita kalanidhi Sri.T.M. Thiagarajan, Smt. Kalpakam Swaminathan and others listening to the music of the disciples of Sri.T.M. Thiagarajan.



Master M.S. Shashank in concert.

disciples of *sangita kalanidhi* Sri.T.M. Thiagarajan, namely, Smt. Mangalam Shanker, Smt. Malini Rajan, Smt. Gowri Gokul, Smt. Mahalakshmi and Smt. Geeta Sridhar; they were accompanied by Sri.V.L. Sudarsan (violin) and Sri.J. Balaji (*mrdangam*).



A section of the audience in Shashank's concert

Sampradaya had organised an unusual concert of *nagasvaram* music on August 10, 1993. *nagasvaram* concert generally reflect the main stream repertoire such as *krtis*, *raga alapana*, *tanam*, *neraval*, *kalpana svaram*, *ragam-tanam-pallavi* etc., etc. But the Mayavaram Brothers Sri.M.R. Subramaniam

As already mentioned in one of our earlier



Mayavaram Brothers' *rakti melam* concert

and Sri. Mamundia (*nagasvaram*) Sri.T.K. Ranganatha Bhattachariar and Thirumeignanam Sri.T.P. Raghavan (*tavils*) who performed in Sampradaya concert, played *rakti melam* for two hours. This was a rare documentation and



Mayavaram Sri.M.R. Subramaniam with the Director at Sampradaya.

Sampradaya plans to document more *rakti melam*, since this is not frequently performed.

With funding from Indira Gandhi National Centre for the Arts, New Delhi, and as part of Sampradaya's ongoing documentation of devotional music, Sampradaya had organised a three-day-*oduvar-tevaram*-session. It was neither a seminar of learned papers and discussions nor was it a workshop wherein the modalities in teaching *tevarams* were discussed. For Sampradaya's three-day-sessions, *oduvars* from temples and *adinams* all over Tamil Nadu were invited. *Oduvars* from Kumbakonam, Sankarankovil, Malaikottai, (Tiruchirapalli), Tirukazhikundram, Tiruvenkadu, Guduvancheri, Sirkazhi, Samayapuram, Pazhani, Tanjavur, Madurai, Tiruvidaimaradur, Chidambaram,

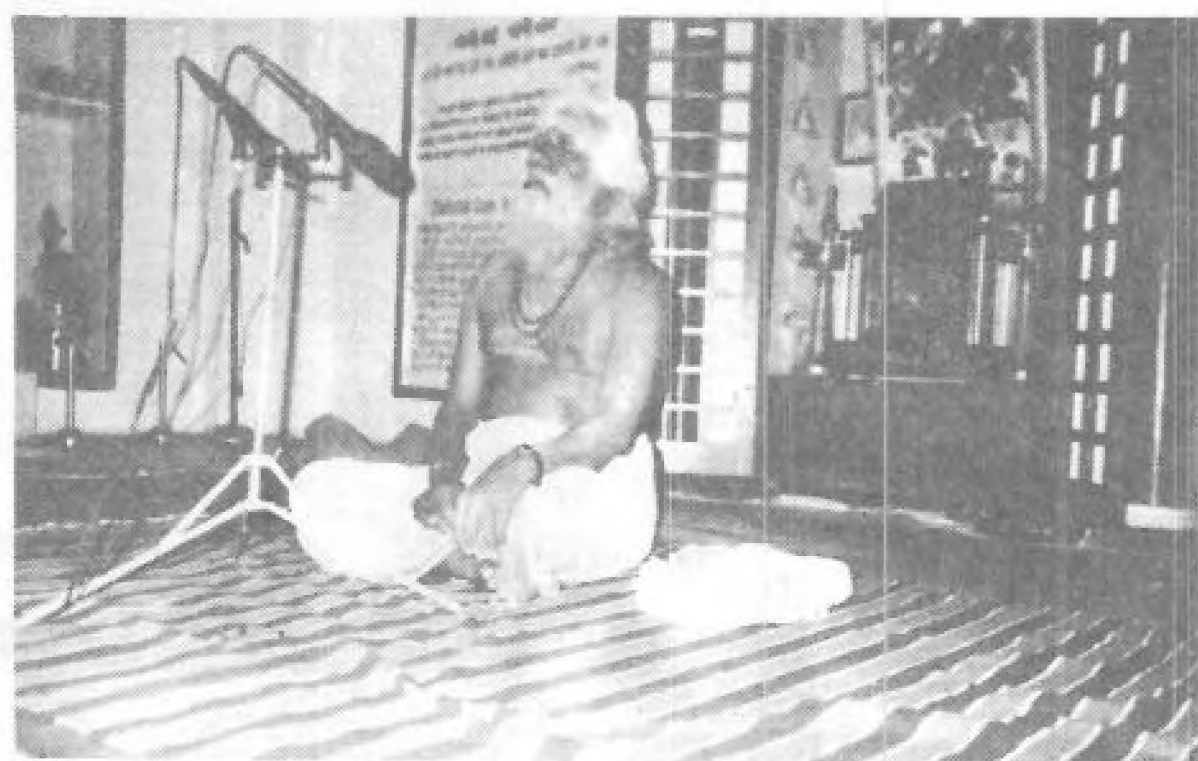
Avudayar Kovil, Tiruparankundram, Tiruvannamalai, Tiruppanandal, Pattiswaram, Rameswaram, Periya Kanchipuram, Tiruvanaikkaval, Tiruchenkattankudi, Vadapalani, Kundrathur, Mylapore, Tiruvotriyur, Tiruvanmiyur, Tiruverkadu and Tiruchirapalli participated in the three-day event.

Sampradaya had itself selected two *tevarams* each of the three *nayanmars*, namely, *Tirugnanasambandar*, *Manikkavachakar* and *Sundaramurthy Nayanar*, which each participant were requested to sing. Some of them did and some of them sang a few of them. But invariably they all sang '*thodudaiya seviyan*' of *Tirugnanasambandar* as well as '*mila adimai*' of *Sundaramurthy Nayanar*. Besides these *tevarams*, each *oduvar* spoke about the *sthala mahima* of his place as well as the particular *tevarams* composed by the *nayanmars* and other



Sri.B. Madhavan, Treasurer, Sampradaya, inaugurating the *oduvar-tevara* sessions.

saints in praise of the temple in which he serves and sang a few of them. It was indeed a very rich experience to watch and hear one *oduvar* after another speak with pride and humility about his



Dharmapuram Sri.P. Swaminathan *oduvar* rendering *tevarams*.



The Director, Sampradaya, at an informal session with some of the *oduvars*.

temple and sing the *tevaram* with great feeling. Since the audience and performers were both *oduvars* only, the resulting performance was remarkably evocative and very satisfactory.

The *Oduvars* were also interviewed individually about themselves and their genealogy, their music training, their role in the temple activities, their contribution as teachers of *tevaram* singing and, most importantly, the place and importance of *tevaram* in the scheme of daily worship in their respective temples.

On the final day, at the close of ceremony, all the *oduvars* sang together a beautiful benediction. Sampradaya has had a rich documentation experience and valuable material for its Archives.

The *oduvars* insisted on expressing their feelings and satisfaction in Sampradaya's Visitors Book. Following are some excerpts in English, translated from their expressed sentiments in Tamil about Sampradaya's work.



A section of the *oduvars* at the *tevaram* session.



Lalgudi Sri.M. Swaminathan, *oduvar* of Kapaliswarar Temple, Mylapore rendering *tevarams*.

Sri.A. Vinayaka Mudaliar, the *oduvar* from Kanchipuram says "To my knowledge, for the last fifty years, *oduvars* have not been honoured so well nor such hospitality has been showered on them."



Another section of the *oduvars* at the *tevaram* session.

Sri.V. Balasubramaniam the *oduvar* from Tayumanavar Temple, Trichy, felt that "The function for the *oduvars*, held by Sampradaya is



Sri. K.S.S. Rajan, President, Sampradaya, honouring the *oduvars*.



Sampradaya staff member Sri.B. Balasubramanian interviewing Sri.T.A. Tirugnanasambandam, the *oduvar* from Madurai.

unforgettable in my life. Till today nobody has come forward to make such elaborate arrangements. Infact in Trichy district hundreds of devotees are praising the organisers. This session for the *oduvars* has given them an opportunity to actively participate."

Dharmapuram Sri.P. Swaminathan, the well known *oduvar* from Kundrathur, Madras has the following to say "The *tevaram* workshop, organised by Sampradaya in which the *oduvars* have been documented and interviewed, deserves high praise... I request Sampradaya to continue this noble work so that many *oduvars* will be recognised and benefitted."

Sampradaya, as always, attracts numerous students of music scholars and music lovers to



Dr.M.B. Vedavalli consulting Sampradaya library.

its library. Young musicians have, for quite sometime now, made Sampradaya a place of audio reference and Sampradaya is happy to have the necessary resources for their satisfaction.

Dr.M.B. Vedavalli, Head of the Department, Indian Music, University of Madras, had the following to say about the facilities of Sampradaya.

"I am very happy that Sampradaya is doing great service for the cause of music by preserving the musical tradition. The materials available here are very rare and are very useful for the research scholars, students of music and musicians."



Staff member Ms.N. Geetha interviewing Sri. Arumuga *oduvar* of Vadapalani.



Young *mrdangam* player Sri.J. Balaji listening to old masters at Sampradaya library.